

MOTION PICTURE HERALD

*They're
Coming Back*

— Pictorial Feature

In this issue —

THEATRE SALES

*Trade Alert to
Effects of Crisis*

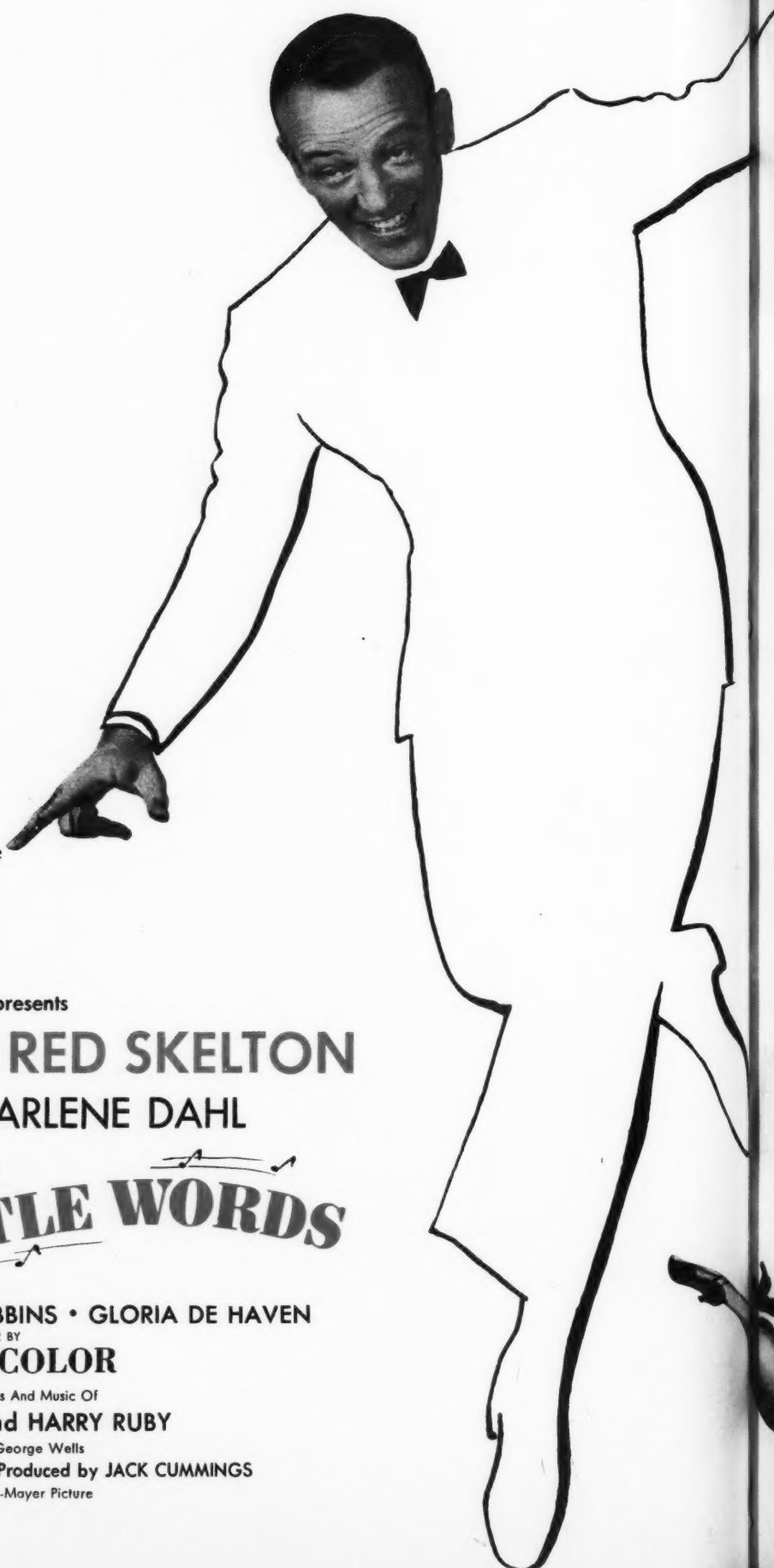
**Wald-Krasna to Make
60 for RKO in 5 Years
With \$50,000,000 Fund**

**COMPO Ready for Action:
Mayer Key Executive**

REVIEWS (In Product Digest): TEA FOR TWO, THE FIREBALL, RIGHT CROSS, BUNCO SQUAD, THE PETTY GIRL, THE DANCING YEARS, STREETS OF GHOST TOWN, VIGILANTE HIDEOUT, LET'S DANCE

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AUGUST 19, 1950

A black and white photograph of Fred Astaire in a tuxedo, smiling and pointing his right index finger towards the left. His left leg is raised and bent in a dance pose. The background is plain white.

"M-G-M musicals are
pacing the field."

—*Variety*

M-G-M presents

FRED ASTAIRE • RED SKELTON

VERA-ELLEN • ARLENE DAHL

in

THREE LITTLE WORDS

KEENAN WYNN • GALE ROBBINS • GLORIA DE HAVEN

COLOR BY

TECHNICOLOR

Based On The Lives And Music Of

BERT KALMAR and HARRY RUBY

Screen Play by George Wells

Directed by **RICHARD THORPE** • Produced by **JACK CUMMINGS**

A Metro-Goldwyn-Mayer Picture

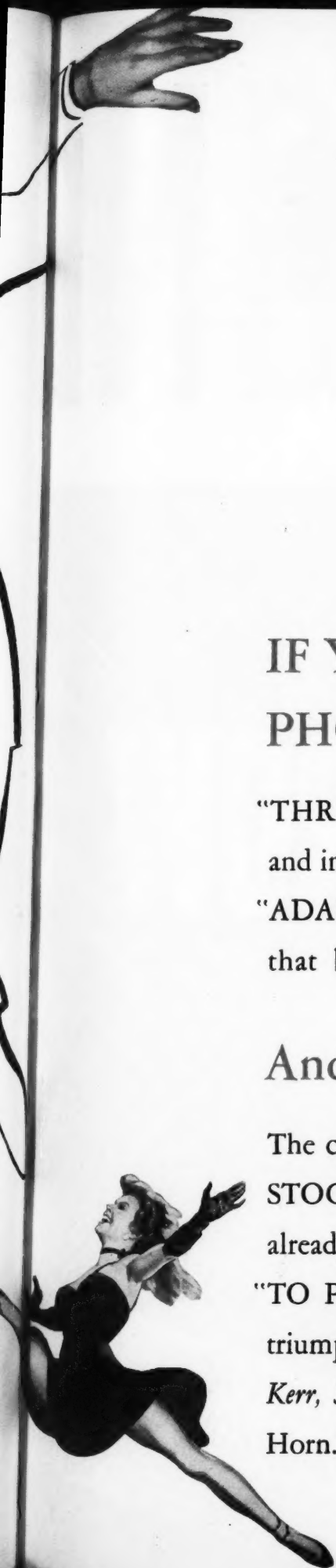


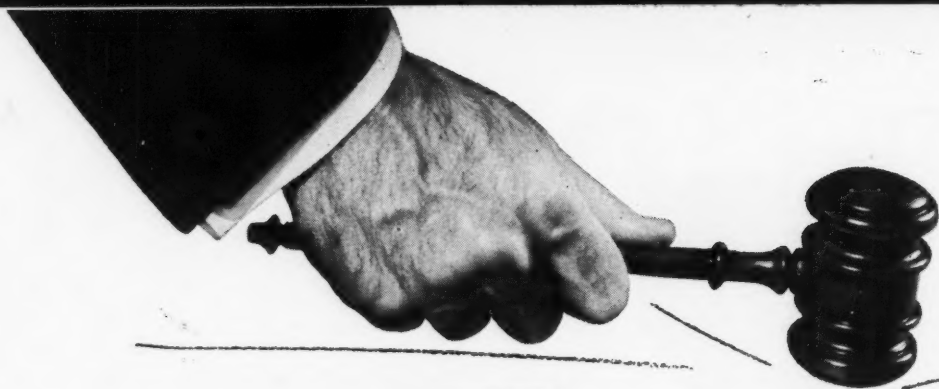
IF YOU WANT GOOD NEWS PHONE YOUR M-G-M EXCHANGE!

"THREE LITTLE WORDS" smash opening at Loew's State, N. Y. and in its first 45 cities tops sensational "FATHER OF THE BRIDE," "ADAM'S RIB," "DUCHESS OF IDAHO" and is very close to that box-office darling "ANNIE GET YOUR GUN."

And More Good News!

The coming product from M-G-M is simply electrifying! "SUMMER STOCK" (*Judy Garland, Gene Kelly, plus Technicolor*) is headline news already. "A LIFE OF HER OWN" (*Lana Turner, Ray Milland*) and "TO PLEASE A LADY" (*Clark Gable, Barbara Stanwyck*) are Preview triumphs. Technicolorific "KING SOLOMON'S MINES" (*Deborah Kerr, Stewart Granger*) in secret Preview far surpasses famed "Trader Horn." Watch! And those are just a few!





...NEXT ON THE AGENDA...

NW

YOU GET IT NOW

"KISS TOMORROW GOODBYE"

JAMES CAGNEY
IN
"KISS TOMORROW GOODBYE"
ALSO STARRING
BARBARA PAYTON • HELENA CARTER • WARD BOND with LUTHER ADLER
BARTON MacLANE Produced by WILLIAM CAGNEY • Directed by GEORGE
DOUGLAS Screen Play by Harry Brown From Horace McCoy's "Kiss Tomorrow
Goodbye" A CAGNEY Production - Distributed by WARNER BROS.

IN BUSINESS!

YOU GET IT NEXT
WITH WARNERS'

Tea FOR Two

COLOR BY
TECHNICOLOR

ours on a ★
silver platter—
and solid gold!

ate the year's

ough-re-mi musical and

you've got something Tea-rrific!



FEATURING THE FAMOUS SONGS BY
VINCENT YOUMANS AND IRVING CAESAR

"TEA FOR TWO"
starring **DORIS DAY** • **GORDON MACRAE**
also starring **GENE NELSON** • **PATRICE WYMORE** • **EVE ARDEN** • **BILLY DE WOLFE** • **SAKALL**
Screen Play by **HARRY CLORK**, Suggested by the Play "No, No, Nanette" by Frank Mandel
Otto Harbach, Vincent Youmans, Irving Caesar and Emil Hyltrey • Musical Direction by
Ray Heindorf Produced by **WILLIAM JACOBS** • Directed by **DAVID BUTLER**





33,000,000



FANS ARE WAITING TO SEE
MICKEY ROONEY AS

"THE FIREBALL"



THOR PRODUCTIONS
presents
MICKEY ROONEY
PAT O'BRIEN in
THE FIREBALL with
BEVERLY TYLER
Glenn Corbett
Produced by
BERT FRIEDLOB
Directed by
TAY GARNETT
Screenplay by
Tay Garnett
and Horace McCoy
A Thor Production

Rooney runs riot in
THE FIRST MOTION
PICTURE of the Roller
Raceways - America's
newest and most dang-
erous sport sensation!

There's No Business Like 20th Century-Fox Business.

CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 180, No. 8

August 19, 1950



COMPO AT WORK

MARINERS have an old expression: "It's darkest just before the dawn." And so it was with COMPO, the Council of Motion Picture Organizations. When the executive board met in New York August 9, there were grave doubts that the project would survive. By the end of last week the group resolved the basic threat to unity, named Arthur L. Mayer executive vice-president, approved an extensive program and sent out the call for financial contributions from exhibitors and distributors to begin September 1. COMPO has already been an effective force for good within the industry.

It is the force that has brought together leaders representing all branches of the industry. Never before have all these elements been assembled under one flag:

*Allied States Association of Motion Picture Exhibitors
Independent Theatre Owners Association
Metropolitan Motion Picture Theatres Association
Motion Picture Association of America
Motion Picture Industry Council
Pacific Coast Conference of Independent Theatre Owners
Society of Independent Motion Picture Producers
Theatre Owners of America
Committee of Trade Press Publishers
Variety Clubs International*

Under the banner of COMPO a constructively united fight was made for repeal of the Federal tax on admissions. Only the war in Korea ended hope of tax reduction.

The war emergency has increased the necessity for COMPO. It is the obvious choice for central liaison with the Government. The COMPO Committee for Cooperation with the U. S. Government will not only serve industry purposes but also will be an avenue of approach for Washington officials who, at times in the past, have not known how best to contact the whole motion picture business.

Each person in the industry has been well served by the men and organizations that supported thus far the COMPO idea with time and money. Prospects for the future of COMPO are now so favorable that it is to be hoped that the veto power held by the charter members will be exercised most prudently, if at all.

A BUILDER-UPPER

THE take-off of "Sunset Boulevard" appears to promise that it will be one of those important contributions to the status of the screen and mayhap the renewed encouragement of the box office. It has enjoyed a magnificent line of advance publicity in important media, and the initial reviews hold it a classic.

This picture is perhaps really "adult" entertainment in that it carries appeal to two generations, the youth of today and their parents, who were the ardent patrons of another day of the

screen before so many of its competitions of now had evolved.

The picture is considerably a personal triumph for Gloria Swanson, whose personality and romantic adventures have so long so typified the traditional Hollywood of song and story. Her star has waxed and waned and gleamed again through the years, but never quite dimmed out. She has been the picture's great publicity asset. But speaking of casting, something ought to be said of the fidelity of the role of Cecil B. DeMille, which has been played with reasonable conviction and authority by Mr. DeMille.

ALL THE SAME ART

THE announcement of a joint forum in September in New York between the Screen Directors Guild in the east and the Radio and Television Directors Guild comes with a statement from their presidents that there is a need for "a closer unity among craftsmen in the two fields." That is well. It may be noted in passing that cognizance of that was taken when the Society of Motion Picture Engineers, some months ago added "and Television" to its official name.

Let us say again that television is a method of picking up and transmitting motion pictures. We set that down on this page nearly twenty years ago. It is still obvious. Television is not a new art. It is a new medium of distribution. It enjoys the advantages of propinquity in the home and a capacity for instantaneous delivery. It has the handicap of pictorial insufficiency of definition in close-ups and incapacity in long shots.

It would be ironic if it should prove that the superb pictorial perfection of the film screen is better than the masses want. Some prefer hot dogs to caviar.

Once the motion picture was called the roughneck of the arts. We now have a new department to take over the title. If it makes way in the theatre it will be what "they" want. And "they" buy the seats.

Q The passing of Felix Kahn, retired these several years, takes one of the first of the industry's big business and Wall Street contacts. He functioned between Kuhn, Loeb of Wall Street and the Mutual Film Corporation in the days of its promotion so early as 1913 and was for a while a director of that ambitious corporation. He sat in meetings, listening mostly, rolling his cigarettes from tobacco carried in a little golden box. He had a hand in the building of the old Rialto theatre, along with John R. Freuler and Crawford Livingston, the investment banker who promulgated the ill-fated Mutual common stock. Mr. Kahn's last connection was as a member of the board of Paramount.

Q The Drive-In boom has spread such an aura of success that the name is being borrowed for all manner of roadside enterprises. There are, along Route 40, a number of stands surrounded by parking space proclaimed as "Popcorn Drive-In," and one "Fried Chicken Drive-In" is under construction in deep Illinois. They show no pictures—a juke box maybe.

Letters to the Herald

Advertising

TO THE EDITOR:

In the August 5 edition of MOTION PICTURE HERALD you editorialize "Who Sells What?" You refer to a finding in Minneapolis correspondence by some unnamed exhibitor "that theatres are or have been spending less than two per cent of their gross in pursuit of customers."

I know you will be interested in knowing this to be a gross misstatement.

The week ending July 29 our Twin City Minnesota Amusement Co. advertising percentage in both downtown and suburban houses average 8.5 per cent. Our three largest loop theatres in Minneapolis for the week ending July 29 showed ad percentages of:

Radio City Theatre	7.4%
State Theatre	14.1%
Century Theatre	14.1%

The Minnesota Amusement Co. is selling motion pictures.—HARRY B. FRENCH, President, Minnesota Amusement Co., Minneapolis, Minn.

Editor's Note—Minneapolis was not singled out in the editorial to which Mr. French refers. The news story on which the comment was based originated in that city, but dealt with theatre advertising in 24 cities.

Trailers Vital

TO THE EDITOR:

A trailer can make or break a picture. It is my opinion that quite a few good pictures did not do too well because the previews weren't too good. More thought should be devoted to better display material also, from one-sheets and inserts to advertisements in newspapers.

As for product, it's getting better, but still has much room for improvement.—Columbia, S. C., Exhibitor.

New Slogan

TO THE EDITOR:

While we have pushed the slogan, "Movies Are Better Than Ever" to the high heaven, some times we wish we had not. We change programs every day and there are times when the slogan does not fit so well.

I was just wondering if the slogan in this letter ["Let's Go to the Movies"] was used on a national basis, it would not tend to lead the public to appreciate us more as an

IT GETS AROUND

An MGM advertisement in MOTION PICTURE HERALD for March 25, 1950, which carried a picture of Vicki Brown, young daughter of H. J. Brown, Victoria Theatre, Greenfield, Mass., was the subject of recent editorial comment in *Oberlandisches Volksblatt* of Interlaken, Switzerland.

The advertisement which attracted considerable trade attention was prepared by S. F. Seadler, MGM advertising manager.

every day place to go and not a fly-by-night entertainment outlet. We are dropping "Movies Are Better Than Ever" and are pushing the above as we feel that it is more nearly correct.—R. E. AGLE, SR., *Appalachian Theatre*, Boone, N. C.

Picture Length

TO THE EDITOR:

Pictures shouldn't be made longer than 100 minutes to have a two-hour show. Night scenes should be eliminated as much as possible as they are bad for drive-in theatres.—SAM SLOMOWITZ, *Sandy Beach Drive-In*, Harvey's Lake, Pa.

Make 'em Wholesome

TO THE EDITOR:

Too many Westerns are being made. Eliminate shudder and horror pictures. Keep drinking scenes and half-dressed women off our screens. Make good wholesome family pictures with everyday, average people with comedy and action so people can laugh. Producers should pay strict attention to suggestions and remarks of the exhibitors who know what patrons want to see.—E. A. BOLDUC, *Majestic Theatre*, Conway, N.H.

More Good Ones

TO THE EDITOR:

If the producers would provide more good pictures like "Come to the Stable," "Little Women," "The Sun Comes Up," "The Barkleys of Broadway," "Look for the Silver Lining," "The Stratton Story," "Take Me Out to the Ball Game," "A Letter to Three Wives," "Ma and Pa Kettle" and "Canadian Pacific" we would be able to fill our theatres.—BERNICE L. FAWCETT, *Milford Theatre*, Milford, Mich.

Showmanship

TO THE EDITOR:

I have just read with a great deal of interest the article written by Wilfred P. Smith, "Old-Fashioned Showmanship for New Style Entertainment," which appeared in the *Better Theatres Section* of MOTION PICTURE HERALD for August.

There are no ills in the drive-in theatre business that cannot be cured by continuous application of the Bill Smith treatment.

Having visited the Garden Auto-torium in Ledgewood, N. J., on many occasions, it was easy for us to see why a Bill Smith operated drive-in is so successful.

If a drive-in theatre wants to make money it need but to follow the pattern established by Bill Smith, and your magazine should get many fine and complimentary letters as a result of your providing the experience of this superb showman through further publication of his articles.—A. G. SMITH, Manager, *National Theatre Supply Co.*, New York City.

Show's the Thing

TO THE EDITOR:

In the midst of a terrific heat wave, "Neptune's Daughter" did great business. "The Girl from Jones Beach" did very well against heat and a combination circus and carnival that is giving away a couple of automobiles and an assortment of refrigerators, TV sets, radios, etc., every night.

Big-domed producers and round tables to the contrary, there is, when things are bad, nothing so wrong with show business as the show. That was true in Shakespeare's day and it's true now and always will be. Neither heat, cold, sleet, snow, gale, recession, depression, carnival nor Babittish real estate operators will stay the customer from the show he really wants to see.—Fitchburg, Mass., Exhibitor.

Unfinished

TO THE EDITOR:

I often wonder if the director, or the persons helping to produce a picture, go to the screening. It seems to me if they did there would be less failures. So many times only a few changes in a picture would help to put it over. The old saying is if you don't succeed the first time, try, try again. Sure would be a help to the exhibitor. Do you agree?—MRS. DENZIL HILDEBRAND, *Algerian Theatre*, Risco, Mo.

MOTION PICTURE HERALD

August 19, 1950

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People in The News

DARRYL F. ZANUCK, production head of 20th Century-Fox, gave President Truman a fill-in, August 14, on the conference of the advisory council to the chief signal officer. Mr. Zanuck, a reserve colonel, is a member of the council.

ERIC JOHNSTON, Motion Picture Association president, met with President Truman August 15, for the first time since the outbreak of fighting in Korea, and personally promised full cooperation with the Government by MPA members.

WILLIAM M. LEVY has joined the Continental sales staff of Columbia Pictures International. A veteran representative of American film companies in many areas of the world, Mr. Levy was formerly an assistant to Irving Maas, vice-president and general manager of the Motion Picture Export Association.

MAX J. ROSENBERG and ALBERT MARGOLIES have completed negotiations with the He-cuba Corporation for the reissue rights to 22 Alexander Korda features—representing a production cost of over \$10,000,000—for the United States. A new corporate setup, Classic Productions, Inc., has been formed by the men to handle the distribution of these films.

SPYROS P. SKOURAS, president of 20th Century-Fox, visited President Truman this week on a Greek war relief mission.

PINCUS SOBER, of the Loew-Metro legal department, has departed for Europe to attend the Congress of the International Amateur Athletic Federation at Brussels, Belgium, as American delegate. Mr. Sober is chairman of the National AAU and Olympic Track and Field Committees.

LOUIS DAVIDOFF, former district manager for the Warner theatre in Philadelphia, has joined the A. M. Ellis Theatre Company in Philadelphia as general manager. Mr. Davidoff will be in charge of the independent circuit's 25 theatres in the area—the largest independent circuit in the eastern Pennsylvania-southern New Jersey territory.

MARK RUBINSKY, operator of an independent circuit in eastern Pennsylvania, has sold his Hollywood theatre, St. Clair, Pa., to STANLEY PETERS, after operating the theatre for 11 years. Mr. Peters also operates the Ritz theatre in that city.

A. W. SMITH, JR., sales vice-president of 20th Century-Fox, and HERMAN ROBBINS, head of National Screen Service, will head the industry's general sales managers and distribution committees, respectively, in behalf of the Disabled American Veterans' film, "On Stage, Everybody."

J. P. HARRISON, manager of the Campus theatre in Denton, Texas, was rewarded with two \$500 bonds as the winner of the 20th Century-Fox "Mother Didn't Tell Me" showmanship contest. The film company donated one bond while KARL HOBLITZELLE and R. J. O'DONNELL, heads of the Interstate Circuit, awarded the other.

SOL LESSER, independent producer, and MRS. LESSER have left London for France. They plan to return to the coast early next month.

LESTER POLLOCK, Rochester Loew's manager, and representatives of radio stations WSAY, WHAM, WRNY, WARC and WHEC, joined Mayor Sam Dicker and Commissioner of Safety Sam Brady to welcome "Stars in My Crown" author Joe David Brown with a formal dinner.

TOM O'BRIEN, head of the British National Association of Theatrical and Kine Employees and Member of Parliament, was to be honored by the industry on the occasion of his 50th birthday Thursday. He entered the business in 1918.

JOSEPH SCHOENFELD, with the William Morris office in Hollywood for the past six years, will succeed the late ARTHUR UNGAR as editor of *Daily Variety*. Mr. Schoenfeld was with the keely *Variety* for 11 years before joining the Morris agency.

ROBERT E. KINTER, president of the American Broadcasting Company, has signed a new five-year contract with the company. His salary is reported to be \$75,000 annually, a 50 per cent increase over the old contract which would have expired December 23, 1953. Bonus provisions in the contract would bring the total to a maximum of \$100,000 annually.

AL SHERMAN, public relations consultant and one time a publicist for Columbia Pictures, has signed a contract whereby he will take over booking and management of the Georgetown theatre in Washington, D. C. It will be an "art" theatre.

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This week in pictures



CONGRATULATIONS from John Balaban, center, Balaban and Katz circuit president, to three grand prize winners in a 13-weeks' showmanship drive. The awards were two-week trips to Hollywood, with their wives. Other awards of more than \$10,000 were presented 40 other winning managers at the Bismarck Hotel luncheon. In array are circuit general manager Walter Immerman; and, with Mr. Balaban, winners Milton Brown, Orpheum, Galesberg, Ill.; William Heasman, Plum, Streator, Ill.; and Milton Officer, Central Park, Chicago.



By the Herald

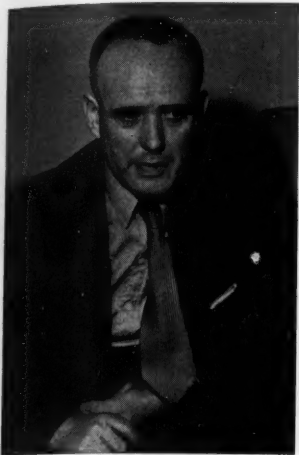
VINCENT TROTTA, right, and Anthony Gablik have formed a consultative art firm for motion picture advertising. Mr. Trotta, art director formerly with National Screen Service and Paramount, is past president of the Associated Motion Picture Advertisers, New York. Mr. Gablik is a creator of advertising styles. Their new firm is in New York.



LEE KOKEN, RKO Theatres vending chief, as he visited RKO studios while on tour of the country. Above, he is seen, second from right, with actor Charles Coleman; Mr. and Mrs. R. M. Koken, of Milwaukee, his parents; and Wendy Waldron, RKO starlet. Mr. Koken, on his return to New York, had some pertinent observations relative to the operating success of vending refreshments in theatres, for which turn to the Theatre Sales Section, page 46.



ON THE SET of Paramount's "The Lemon Drop Kid," E. S. Sutter, of United Theatres, Kansas City, and family, meet actress Jane Darwell, second from left.



By the Herald

GEORGE PALMER, Mel-bourne, Australia, exhibitor, travel agency operator, and former bus line owner, has been visiting New York, Chicago, and the Coast inspecting theatre equipment and making arrangements for the world tours he supervises. Mr. Palmer, with interest in four theatres, has been in the industry 22 years.



AT THE EXHIBIT "Fifty Years of Progress in Motion Picture Advertising," in New York's associated American Artists Galleries. Above, some invited guests at the opening. Right, some of the throng. The gallery has been crowded every day. Above, Murray Silverstone, 20th Fox International Corp. president; Otto Koegel, general counsel; Linda Darnell, actress; Theodore Sopato, Middle East manager; and Spyros Skouras, president.



AS BOSTON VARIETY held its 10th annual golf tournament, at the Pine Brook Valley Country Club, Weston, Mass. At the left, at the prize awards dinner: Bill Koster, executive director; Martin Mulin; Lou Gordon, chief barker; Ted Fleischer; and Charlton Heston, actor and honor guest.



By the Herald

AS EMERSON YORKE, producer of the Little League Baseball series films, marked another season, at a luncheon in New York honoring the winning team captain. At left, Mr. Yorke engages in conversation two guests, Frank Lynch, left, and John Sebis, center, Skouras Theatres bookers.

HARLAND RANKIN, Hamilton, Ont., exhibitor, strolls in Vancouver with MGM manager Charles Ramsaye. Mr. Rankin visits "What The Picture Did For Me" contributors annually, and this year toured the Northwest and Canada.





POWDER AND PAINT is on the schedule for Burt Lancaster, who turns Secret Service operator in 20th Century-Fox's delightfully human story of "Mr. 880," based on the famed "New Yorker" piece. Dorothy McGuire and Edmund Gwenn are the other principals.

THE EYES HAVE IT, right, as Betty Grable and Dan Dailey demonstrate what happens in "My Blue Heaven" the Technicolor musical nationally released in September. It's a modern, fresh story with a raft of hit tunes.



"THE FIREBALL" takes a rest, left. It's Mickey Rooney in the Thor Production about the roller racing speedways. Pat O'Brien shares starring honors with Mickey in the fast-paced production.



CELESTE HOLM hooks a rug between scenes of "All Above Eve," the all-star Darryl F. Zanuck production, which will be launched with the newly-announced "Scheduled Performances" plan. Bette Davis, Anne Baxter, George Sanders and Celeste co-star.



THE WINNER, below, seems to be James Stewart in 20th Century-Fox's "The Jackpot" which goes into national release in November. The riotous comedy is based on the "New Yorker" story of an actual radio jackpot winner and his hilarious difficulties.



(Advertisement)

They're Coming Back

HEARTENING scenes such as these are appearing daily through these United States, and it seems to be a consensus among leading exhibition executives that the studios' efforts of the past six months are bearing fruit. Pictures are better than ever.

One executive in exhibition free with praise of the product was Sol Schwartz, RKO circuit head, who said the consequent business improvement was first noted three weeks ago, and probably would continue. Leonard Goldenson, United Paramount chief, also referred to "much better product."

Below, the throng at the Woods, Chicago, where Columbia's "711 Ocean Drive" set an all-time opening day record. At the right, a night scene at the Chicago, Chicago, where crowds rolled up a record three-day gross to see Universal's "Louisa." Twenty thousand came opening day.



RADIO CITY MUSIC HALL, New York, left, where Paramount's "Sunset Boulevard" brought \$165,000 the first week, a record. Above, Loew's State, New York, with MGM's "Three Little Words."

ORIGINALS ARE WARNER AIM

Studio Opens Search for Original Film Material; Plans Special Budget

Warner Brothers has inaugurated an all-out "no-limit" search for original screen story material, it was announced this week by Jack L. Warner. This program will be made a continuing and important part of the studio's future operations, according to a company statement.

"Originals," Mr. Warner stated, "are insurance that there will be a supply of filmable material. We will not have to take our chances on whether the coming months and years make other kinds of material available. If the Broadway stage has a bad season, or if the publishers don't bring out the kind of books and stories we can buy for adaption to the screen, we'll still have a bank of good stories to go on.

Would Be Self-Sufficient

"We then will be more self-sufficient," he continued. "We will be availing ourselves of the writing talent which is already experienced in the creation of the kind of material the screen can use best."

Calling originals "the life-blood of the film industry," Mr. Warner said an examination of screen history showed that they were the foundation of the medium, having composed at least half of the great box-office successes.

The studio is now working on a plan to advise working newspapermen how they can get their story ideas to the attention of the proper authorities.

The studio's story department will set up a special budget, of flexible nature, which will become part of the routine of operation. Mr. Warner said, "we will pay what we believe the material is worth. We won't limit ourselves on story prices. And we have a high regard here for originals."

"Names" Not Necessary

Th executive said "names" were not necessary. All original material would be acceptable if the matter is susceptible to proper screen transcription.

"Originals have the advantage of topicality," Mr. Warner said. "When they're right to begin with and then filmed right, they have freshness, vitality, novelty and basic interest. I could cite many examples of Warner pictures which have had tremendous punch and box office appeal and which benefited from originality.

"We want, in fact," he continued, "to have writers think of us immediately when they have ideas for original screen plays. We want submissions and will take the necessary steps to see that they are properly read and judged as quickly as possible."

Mr. Warner cited numerous studio buys

which later developed into magazine and book publications. Among his examples were "Destination Tokyo" and "Tomorrow Is Another Day."

Among the originals which will be pre-released by Warners in the coming season are: "Three Secrets," "Storm Warning," "Force of Arms," "Lullaby of Broadway," "Career Girl," "Pretty Baby," "The West Point Story," "The Travelers," "Dallas," "Rocky Mountain" and "Big Trees."

Elingwood Kay and Finlay McDermid of the studio and Jake Wilk, eastern story editor, are in charge of the project. The studio board consisting of Mr. Warner, Steve Trilling, his associate, and Walter McEwen will also pay particular attention to the operation. a dual reissue policy.

Hughes-Trans-Lux Deal Still in Negotiation

The proposed deal by which Howard Hughes' stock in the RKO theatre company after divorcement January 1 would be acquired by the Trans-Lux interests was still in the negotiation stage this week. Noah Dietrich, RKO board chairman, was to return to New York by the middle of the week at which time talks for the stock transfer deal, reportedly agreed upon in principle, were to be resumed.

The Trans-Lux group, headed by Harry Brandt, will acquire the Hughes stock for \$8,000,000 if the deal is finalized. It is understood that one of the obstacles was the delayed nature of the transaction under which the RKO separation of production-distribution from exhibition will not take place until January 1.

Meanwhile, RKO's 50 per cent partnership split with Walter Reade in the Trenton-New Brunswick Theatres was again delayed because of a request from the estate of the late Frank Storrs, a party to the equal partnership. The New Jersey Superior Court last week granted a delay of the entry of the decree for the dissolution.

Eastman Kodak's Net Is Up \$4,500,000

Eastman Kodak's net earnings for the first half of 1950 were \$26,162,882, or \$1.90 per common share, the company announced at Rochester, N. Y., Tuesday. This compares with \$21,646,085, or \$1.65 a share for the corresponding period last year, an increase of \$4,500,000. Sales were \$181,665,329, against \$179,876,082 in the 1949 period. At the end of the first six months of 1950 the company had cash and Government securities listed at \$90,153,283 and a working capital of \$141,828,087, for a total working capital and net assets of \$333,566,961.

British Pact Is Approved By SIMPP

The eastern distribution committee of the Society of Independent Motion Picture Producers has unanimously approved the new trade pact with England allowing U. S. film companies a minimum of \$17,000,000 in remittances for a one-year period. The approval was given Tuesday at a meeting in New York.

The group adopted a resolution recommending ratification by the SIMPP board of directors and executive committee when all of the details of the British agreement are worked out. Ellis G. Arnall, president of the SIMPP, said he would be on the Coast next month with the full report, which is now awaited, on the various provisions on the earnings convertibility and will personally present it to the producer members for a vote.

Similar approval of the pact "in principle" already has been given by the Motion Picture Export Association.

Tuesday's meeting also saw the opening of what is described as the Society's aggressive campaign to move in on foreign revenue. Mr. Arnall said the organization had asked that the German Ministry of Interior set aside 124 import permits for independent productions in the year beginning September 1.

The meeting also voted in favor of establishing SIMPP representation in Germany and possibly other countries abroad, subject to the approval of the board of directors.

17 Pine-Thomas Pictures Available for Drive

Paramount will make available 17 Pine-Thomas pictures for the special William Pine-William Thomas booking contest which will run for 17 weeks, from September 3 to December 30, it was announced this week by A. W. Schwalberg, president of Paramount Film Distributing Company. Following are the films: "Caged Fury," "Speed to Spare," "Big Town Scandal," "Waterfront at Midnight," "Dynamite," "Disaster," "Big Town After Dark," "Mr. Reckless," "Adventure Island," "Shaggy," "Manhandled," "Special Agent," "Albuquerque," "El Paso," "Captain China," "Eagle and the Hawk" and "Lawless."

"No Product" Forces Chicago Closing

Temporary closing of the 1,000-seat Garrick theatre, in the Loop district of Chicago, is ascribed by the operating circuit, Balaban and Katz, to inability under the clearance system in the Jackson Park theatre case decree to obtain product. The Garrick had been operating since issuance of the decree on a dual reissue policy. In one or two instances it had top product, however.

Star choice for your next **4** holiday dates!



4 BIG Paramount Pictures

all with that
ticket-selling star
**Color by
TECHNICOLOR**

Paramount's Great Stars

team up with
Color by TECHNICOLOR

in these business-pulling
Holiday
Attractions...

FOR LABOR DAY

BOB HOPE
and
LUCILLE BALL
in

Fancy Pants

with
BRUCE CABOT
JACK KIRKWOOD

Produced by
Robert L. Welch
Directed by
George Marshall
Screenplay by
Edmund Hartmann
and Robert O'Brien
Based on a Story by
Harry Leon Wilson

COLOR BY
TECHNICOLOR



COLORFUL COMEDY

It's Bob's best—for he's
back in the West—in
the laugh show Variety
says: "should click as
solidly as 'The Paleface'."
And he's singing "Home
Oakin'," the song that's
as big as Oscar-winning
"Buttons and Bows"!

RAY
MILLAND • **MARR**
MONA FREEMAN • CAROL

CoppeCa



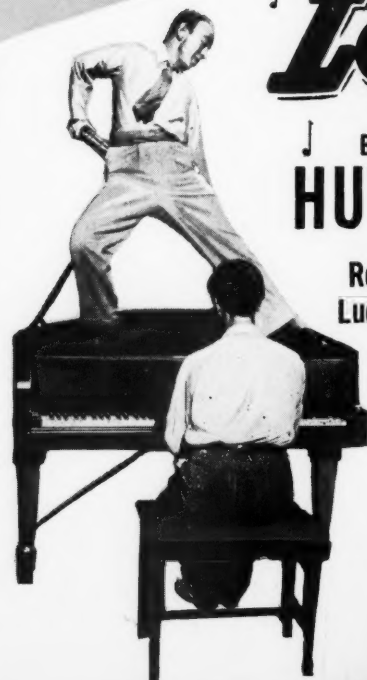
FOR COLUMBUS DAY

Let's

BETTY
HUTTON AS

Roland Young War
Lucille Watgory M

Color by
Probert Felle
Director Z. M
Allan Scott
Adapted by Dane Lus



MACDONALD
D. FARR · CAREY
NA FRED CAREY, JR. in
McCanyon

COLORFUL WESTERN

A John Farrow Production

Color by

TECHNICOLOR

Produced by Mel Epstein

Directed by John Farrow

Screenplay by Jonathan Latimer

Story by Richard English



Name your biggest Paramount outdoor hit—from "The Covered Wagon" to "California." This will match it in production scope, in dramatic excitement, in star strength ... and in solid boxoffice results.

MAUREEN O'HARA · JOHN PAYNE

in

TRIPOLI

also starring

HOWARD da SILVA

with

Philip Reed · Grant Withers

Directed by WILL PRICE

Written for the Screen by Winston Miller

Produced by WILLIAM H. PINE and WILLIAM C. THOMAS

Color by
TECHNICOLOR



FOR THANKSGIVING

Dance

FRED
ASTAIRE

YOUTH WARRICK
WATGORY MOFFETT
Color **TECHNICOLOR**

Produced by Bert Fellows
Directed by Allan Scott
Adapted by Dane Lussier



FOR ARMISTICE DAY

COLORFUL ADVENTURE

This is the thrill-picture that's perfectly sized to holiday trade—with its lure of far-away places, exotic dancing girls and desert horsemen. The story of the U. S. Marines' heroic exploits "on the shores of Tripoli."

COLORFUL MUSICAL

Betty socks across a new Frank Loesser song-score and Fred stops the show with his fastest dance routines since "Blue Skies." No studio can match Paramount for musicals — and this one is top-drawer!

Paramount



can fill every hour of your best playing time—right thru to 1951 with star-rich entertainment like:

SUNSET BOULEVARD

starring William Holden,
Gloria Swanson, Erich von
Stroheim, Nancy Olson.

MY FRIEND IRMA GOES WEST

Hal Wallis Production, starring John Lund, Corinne Calvet, Diana Lynn, Dean Martin & Jerry Lewis, and Marie Wilson as Irma.

THE FURIES

Hal Wallis Production, starring Barbara Stanwyck, Wendell Corey, Walter Huston, Judith Anderson.

UNION STATION

starring William Holden, Nancy Olson, Barry Fitzgerald, Lyle Bettger, Jan Sterling.

DARK CITY

Hal Wallis Production, introducing Charlton Heston, and starring Lizabeth Scott, Viveca Lindfors, Dean Jagger, Don DeFore.

For Every Playdate—
**PARAMOUNT
NEWS**
and
**PARAMOUNT
SHORTS**

And The Christmas Show of Shows

MR. MUSIC

starring Bing Crosby, Nancy Olson, Charles Coburn, Ruth Hussey and famous guest stars.

WALD-KRASNA TO MAKE 60 FOR RKO IN 5 YEARS

Investment Is \$50,000,000 Supplied by Banks and RKO; First Starts Soon

The producing team of Jerry Wald and Norman Krasna made Hollywood history last weekend.

At midnight last Saturday they reached agreement with Howard Hughes in what was described as the biggest independent production deal ever made in the film industry. The pact called for Mr. Wald and Mr. Krasna to produce for RKO 60 pictures in the next five years, 12 each year, and involving an investment of \$50,000,000.

Two Banks Will Furnish 60% of Required Money

Mr. Wald and Mr. Krasna, backed by the Bankers Trust and Mellon National Bank of Pittsburgh, will supply 60 per cent of the money with RKO furnishing 40 per cent. The profits will be split on a 50-50 basis—half to Wald-Krasna and half to RKO.

The agreement was reached after eight weeks of negotiations among Mr. Hughes, Mr. Wald and Mr. Krasna, and followed months of reports and rumors which were climaxed by Mr. Hughes advancing \$150,000 to buy out Mr. Wald's contract with Warner Bros. However, Mr. Wald's departure from the Warner studio did not finalize his deal with Mr. Hughes.

A compromise finally was reached at the deadline set by the participants, and it was agreed that the Wald-Krasna company would have absolute independence on all films budgeted under \$900,000. Over that amount, the producers would have to consult with Mr. Hughes on story properties. The agreement also provides for the new company—to be known as Wald-Krasna Productions, Inc.—to use all RKO production facilities which include the main studio, the RKO-Pathe plant at Culver City, and the RKO ranch at Encino.

New Talent, Boldness, Novelty to Be Employed

At a press conference in Hollywood, Mr. Wald and Mr. Krasna said "As a basis of our operation we plan to encourage talent—all types of talent, and reward competence. We both agree—as most of the industry today agrees—that boldness and novelty must force out the tried, the trite, the timid. . . . We may shock audiences or we may delight them, but our great hope is that we won't bore them."

The producers announced a four-point production plan under which the creative personnel would work by a royalty system of payment; an exclusive story source idea by which the story department would operate like a "city desk" with expert researchers



JERRY WALD, at 39, is rated among the top examples of the Hollywood success story. His rise from the days as radio editor of the old NEW YORK GRAPHIC is a favorite conversation topic in all show business circles. Mr. Krasna was drama editor on the GRAPHIC at about the same time.

Mr. Wald started his motion picture career in true Horatio Alger fashion. He began with Warner Bros. as a junior writer 18 years ago and within a few years found himself one of the most important producers for the company. His long list of successes—including "Johnny Belinda," "Key Largo," "The Man Who Came to Dinner," "Task Force" and others—brought him the 1948 Irving Thalberg Memorial Award from the Academy of Motion Picture Arts and Sciences "for the most consistent high quality of production achievement."

assigned to gather and supplement story material; planned production with last details of the shooting plan on paper before the cameras actually start rolling; and a publicity setup under which the Wald-Krasna pictures would get special treatment from the RKO exploitation department under Perry Lieber.

When Sid Rogell resigned some months ago as head of RKO productions, the rumors started flying that Mr. Hughes was planning to bring in Mr. Wald as the former's successor. However, Mr. Wald instead joined Mr. Krasna, who was a colleague in pre-industry newspaper days, to establish the independent production company.

It is understood the area of disagreement, in specific terms, concerned the Wald-Krasna demand for complete autonomy in the pre-production period on budget and casting. That these differences were worked out satisfactorily is pointed up as evidence that both sides were anxious to implement the agree-



NORMAN KRASNA, 49, entered the film industry at about the same time as Jerry Wald. Mr. Krasna, however, had left his drama editor's post on the NEW YORK GRAPHIC to become a publicity writer for Warner Bros. His rise to the top was in many ways similar to that of Mr. Wald.

While on the GRAPHIC, Mr. Krasna was also a staff representative of MOTION PICTURE HERALD. Mr. Krasna left the publicity department to embark on a successful screen career as playwright, screen writer, producer and director. Among his films have been "John Loves Mary," "Dear Ruth," "Fury," "The Devil and Miss Jones," "The King and the Chorus Girl" and "The Big Hangover." In 1943, Mr. Krasna's career was climaxed with an Academy Award for the best original screenplay for "Princess O'Rourke," which he also directed.

ment as soon as all the major terms of the contract were agreed upon.

Additional signs that this new company is anxious to get rolling is the announcement that the first nine pictures are already in the pre-production stage. They are: "The Harder They Fall," based on the novel by Budd Schulberg; "Stars and Stripes," "Size 12," "Behave Yourself," "Easy Going," "Country Club," "The Strong Arm," "Call Out the Marines" and "Mother Knows Best."

Meanwhile, an interesting phase of the RKO production setup is the reported denial by Mr. Hughes that he was considering the sale of his stock in the production-distribution company which will result from the anti-trust divorcement from exhibition next January 1. It has been pointed out by observers that Mr. Hughes' active participation in the Wald-Krasna negotiations, and his interest behind such a precedent-shattering deal, emphasized that he desires to maintain active association with studio production.

COMPO GOES TO WORK; MAYER KEY EXECUTIVE

Organization Set to Move Forward, with Hiring of Staff, Search for Office

The Council of Motion Picture Organizations this week buckled down to the task of bringing to life the dream which started in Chicago just about a year ago last week, at a vigorous and frankly outspoken meeting at the Hotel Astor in New York. The leaders pulled the organization up and onto a path of forward motion.

With Arthur L. Mayer, prominent industry figure at the helm as the newly-appointed executive vice-president of COMPO, the organization took immediate action following the meeting to set up a staff, find office quarters, and generally implement the program which has been the subject of intensive debate for months.

Sees Half-Dozen as Paid Personnel of COMPO

That the organization was now far beyond the plan-and-project stage was indicated by Mr. Mayer, COMPO's first paid executive, in a brief telephone interview. Mr. Mayer said that the permanent staff of COMPO would perhaps consist of half-dozen paid personnel and that office space was being considered in a well-known film building on Broadway.

Meanwhile, the news that Paul Lazarus, Jr., had been offered the position as Mr. Mayer's assistant—was obtained from an authoritative source. It was understood that Mr. Lazarus, who resigned as executive assistant to the president of United Artists last week, was considering the offer and was to have given his answer some time this week.

Mr. Mayer said a letter to the 238,000 members of the motion picture industry was being drafted by Leonard Spigelglass, who drafted the original COMPO resolution last

"WISE COUNSEL" OF HARMON IS LAUDED

"Warm appreciation" of his contribution to the establishment of the Council of Motion Picture Organizations was voted Francis Harmon, vice-president of the Motion Picture Association of America, by the Council at its meeting last week. Mr. Harmon is a Council secretary. The Council resolution praised Mr. Harmon's "wise counsel, indefatigable efforts and most efficient handling of the multitudinous details concerned with the COMPO idea, its development, and bringing it into actuality."

year setting forth the credo of the all-industry organization. Mr. Mayer added that he hoped to have the business affairs of the industry moving and in full swing within the next few weeks.

In a letter to Ned E. Depinet, COMPO president, Mr. Mayer said of his unanimous election that he accepted the position "in a spirit of mingled pride and humility." He added: "To the grave internal emergency which brought the organization into being has now been added the grave emergency which confronts the nation."

Significantly enough one of the resolutions which was passed at the COMPO executive board meeting pledged full cooperation "in the present crisis" to President Truman. The resolution was unanimously approved after an earlier plan for the industry's role in the emergency had brought objections from The Theatre Owners of America. The resolution provided for setting up a committee to be known as the COMPO Committee for Cooperation with the U. S. Government. Constituent members of this committee would be the president,

nine vice-presidents, and treasurer of COMPO, or properly designated alternates.

The financing plan of COMPO, as adopted in Chicago, also was voted by the board to be set in operation by September 1. The Finance Committee, headed by Samuel Pinanski, would now have the task of putting the financing arrangements into working order. These arrangements call for contributions by exhibitors and distributors of one-tenth of one per cent of film rentals. It appeared that the financing plan would be set in operation smoothly and some members of the board even offered their personal checks in advance against future charges under the plan.

At the meeting, an important phase of COMPO's Program and Planning Committee headed by Nathan Yamins, and calling for the inclusion by individual distributors of institutional advertising material in their pressbooks, was approved. The board also adopted a resolution proposed by the committee calling for the establishment of a library in New York and Hollywood and in other places considered strategically important. The library would function as a supply depot for informational material concerning the industry to be used by individuals and organizations within the industry who would gather this material for the industry's welfare.

Approve Plan to Form A Speakers' Bureau

The Yamins committee also submitted and had approved a plan to establish a speakers' bureau to provide material for those addressing local or national groups on industry affairs. It was also decided to make COMPO a participant in the White House "Mid-Century Conference on Youth."

Implementing the intra-industry relations phase of the COMPO program was the proposal adopted by the board of the holding of two seminars on the problems of produc-



NED E. DEPINET, ARTHUR MAYER



ROBERT J. RUBIN, MAURICE BERGMAN



OSCAR DOOB, ROY BREWER

MOTION PICTURE HERALD, AUGUST 19, 1950

tion and exhibition. One of the seminars—both would be attended by industry personnel—would be held in Hollywood and the other in the “grass roots” territory. According to Francis Harmon, COMPO secretary, the COMPO board itself would attend the Hollywood seminar with Art Arthur and Al Rogell of the Motion Picture Industry Council as hosts. This meeting would be attended by about 30 exhibitors and members of the various Hollywood organizations.

One of the more important phases of COMPO's program, the matter of research, was authorized by the board. Mr. Depinet was given full power to appoint a six-man committee on basic research and the sum of \$3,500 was approved for preliminary expenses. The research committee would be responsible for the employment of market analysis experts who would report on trends and box office conditions.

Plan Training Film For Industry Employees

Also announced following the COMPO meeting was a plan for the organization to develop a script for a training film designed for instructing industry employees on proper intra-industry and public relations. Spyros Skouras, Twentieth Century-Fox president, said his company would produce such a film.

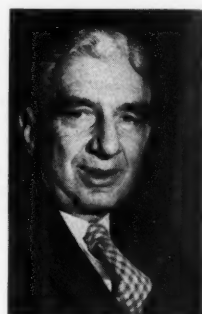
It was learned this week that Mr. Pinanski had signed the COMPO by-laws in the name of TOA, thus giving final and complete technical authority for the organization to proceed with its functions.

The election of Mr. Mayer to the first salaried executive post in the organization came last Thursday, on the second day of the meetings. Mr. Mayer appeared before the board and his appointment was announced soon after. Earlier, the Committee on Personnel and Management retired to consider the various nominees and in a short while emerged to announce its recommendation that Mr. Mayer be named to the top post in the industry. Mr. Mayer's salary is \$25,000 a year, plus expenses.

Mr. Mayer, a former producer, exhibitor and importer, and present film consultant with the Economic Cooperation Administration, said that since he expects his COMPO duties to occupy all his time and attention, he may have to resign his ECA post.

MAYER BRINGS EXPERIENCE AND VIGOR TO COMPO JOB

Now comes to the pinnacle of his long career of service to our art and industry Mr. Arthur Loeb Mayer, fresh with the laurels



Arthur Mayer

of his election to the executive vice-presidency of the Council of Motion Picture Organizations on his erudite brow. Uniquely he is the only paid executive of a motion picture organization which has only one paid executive, so far. It is not a bit too soon. COMPO has had a long period of conversation and gestation.

Arthur has coloured his meerscham through exhibition and distribution, with many and varied adventures, most of which were successful. He has been on “the big time” in the industry in Chicago, New York and Berlin, including some way stations, all the way from publicity to diplomacy.

For rather a while, and by his own admission, he was known to Broadway as that “Merchant of Menace” at the Rialto theatre, where he became manager and instituted a special and profitable blood-and-thunder policy for the trade that floats around that corner of Times Square.

Mr. Mayer has the distinction of having been born, in 1888, in Demopolis, Alabama. Without research one can say immediately that few indeed have been born in Demopolis, especially back in '88. He rounded out his formal education at Harvard with a B.A.

in 1907, and seems to have emerged without an accent of either Alabama or Cambridge. He speaks a lucid, grammatical New York, often with vigour.

He started in this exciting industry in Chicago with the lively Lubliner & Trinz theatre organization and then took the constructive step of moving over to Balaban & Katz, a very good decision considering where he was going. In 1932 he became the director of advertising and publicity for Paramount Publix Corporation, which you'll recall had considerable Balaban and a lot of Katz in it. After about a year of that he emerged, smiling, and became the manager of the Rialto, down the street, where the hours were better, and lived happily ever after.

In 1937 he and Joseph Burstyn formed Mayer-Burstyn to distribute foreign pictures. Meanwhile, Mr. Mayer was in various associations and connections with some Trans-Lux theatre, and others, from Summerville, New Jersey to Gramercy Park in lower midtown New York. In 1941 he was named assistant coordinator and treasurer of the War Activities Committee of the Motion Picture Industry. In 1944 he was appointed film consultant to the Secretary of War. He was also assistant to the chairman of the American Red Cross, 1946-48 and represented the AMG in Germany, in charge of motion pictures. He was awarded the Medal of Merit by President Truman in 1947.

Arthur Mayer brings to his new post a lot of experience, decided capacity for platform and press—and a merry sense of humour. His new job will take some doing.

—T. R.



Leonard Goldenson, W. F. Rodgers, Trueman Rembusch



Robert Coyne explains the TOA viewpoint to Francis Harmon, Leon Bamberger, Art Arthur, Al Rogell, and, back to camera, Rotus Harvey.

Photos by the Herald

THE MOST POPULAR PICTURE

"AS AMERICAN AS ICE CREAM AND CAKE," says the New York Herald-Tribune



Samuel Goldwyn has reached into the heart of the American home to make you laugh—to make you cry a little—to make you live again *your happiest moments!* This is a picture filled not only with romantic magic and nostalgia, but with all the tender things, the daily excitements, the joyous wonder of life in America today!

AS HEDDA HOPPER SAYS: "IT'S THE KIND OF PICTURE AMERICA HAS BEEN SCREAMING FOR."

No wonder it's also the picture that's bringing joy and happiness to exhibitors everywhere!

CURE IN AMERICA TODAY!



*Ask the man
who's playing*

OUR VERY OWN

Starring **ANN BLYTH**
FARLEY GRANGER
JOAN EVANS
with **JANE WYATT**

Directed by **DAVID MILLER**

Written by **F. HUGH HERBERT**

Director of Photography: **LEE GARMES, A. S. C.**

*Ask the people
who've seen it!*

43

EXHIBITOR-AID PLAN PUSHED

Smith Prepares 3-Point For Autumn Program; Announces Releases

Twentieth Century-Fox this week, through A. W. Smith, Jr., distribution vice-president, announced an over-all three-point program in connection with the Branch Managers' Testimonial campaign set for September 3 to December 30.

Mr. Smith announced the plan as preparation continued on the implementation of the "scheduled performance" project for "All About Eve" announced last week by Spyros Skouras, president. The campaign program, it was said at the New York home office, was based on a poll of thousands of exhibitors who attended the company's showmanship meetings last spring and indicated a desire on the part of the theatre operators for more features of a superior quality and broad appeal; an expansion of the public and trade merchandising program, and the increase of autonomy for the individual exchanges.

Three Films Per Month

In line with these wishes, Mr. Smith said, the company was prepared to go along with the exhibitors. As far as product supply is concerned, 20th-Fox is launching its production expansion at an earlier date this year with a releasing schedule of three films per month starting in September. In the matter of merchandising and exploitation, as it was announced a few weeks ago, the company has made special appropriation for its 11 top pictures which will be released in the 17-week period. In addition, it was recently announced that a special publicity and promotion unit had been set up at the studio to take care of extra and specialized exploitation.

As for the expansion of branch autonomy, Mr. Smith said the company had approved for its 37 domestic branches additional personnel and facilities to handle what he described as the accelerated program. This was done, he said, in view of what promises to be increased business in theatres all over the U. S. and Canada. As evidence of this he cited the 519 bookings on "The Black Rose" for Labor Day week—a new company record for day-and-date bookings for a single 20th-Fox film.

Release Dates Set

The following films will be released during the campaign period:

September: "The Black Rose" and "My Blue Heaven," both in Technicolor, and "Panic in the Streets."

October: "The Fireball," "Mister 880" and "No Way Out," which was to have its world premiere at the Rivoli theatre in New York this week.

A FULL-PAGE AD FOR "NO WAY OUT"

Twentieth Century-Fox this week achieved what may be described as a milestone in the film exploitation with its promotion of Darryl F. Zanuck's "No Way Out," the picture about racial prejudice. On the back page of the *New York Times* Wednesday—considered the most valuable advertising space in the paper—ran a full page ad on the film. The copy of the ad, too, was unusual with an institutional tone set by the caption, "You Can Measure Your Own Lifetime With Motion Pictures." On the left side of the ad, running full length of the page, was a film strip graded by the years from 1916 onwards. For each of the years on the strip was mentioned a significant motion picture of that particular year.

November: "Two Flags West," "All About Eve," and "The Jackpot."

December: "An American Guerilla in the Philippines," in Technicolor, and "For Heaven's Sake." In addition the company will during the campaign period release two specials, "Holy Year, 1950," and "Farewell to Yesterday."

The following have been appointed divisional campaign leaders: Bryan Stoner, assistant western division manager, west; Paul Wilson, assistant southern division manager, south; John Feloney, Boston sales manager, New England; Tom McCleaster, Indianapolis branch manager, central; Gordon Halloran, St. Louis branch manager, midwest; William Rowell, Buffalo salesman, Empire State, and Jerry Chernoff, Montreal branch manager, Canada.

Meanwhile, the industry expressed interest in the Skouras plan to show "All About Eve" on a scheduled performance basis, with no admissions permitted after the picture starts. Many exhibitors, although unwilling to comment on how the plan might work out, admitted that the idea was a bold venture which might bring additional grosses.

20th-Fox Wins Two Vichy Film Awards

Twentieth Century-Fox has won two of the three prizes for foreign pictures awarded at the international film festival in Vichy, it is announced. An additional three French awards, known as "Celestin 1950," went to domestic productions. The 20th-Fox film which was the winner was "Three Came Home."

Paramount Puts Net at \$1,385,000

Paramount Pictures Corporation and its consolidated domestic and Canadian subsidiaries last week estimated earnings of \$1,385,000 for the second quarter ended July 1.

This total, figured after provision for income taxes, does not include \$232,000 which represent Paramount's net interest in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries, principally Allen D. Du Mont Laboratories.

Earnings for the six-month period ended July 1 on the same basis are estimated at \$2,826,000 but do not include \$829,000 representing Paramount's net interest in the combined undistributed earnings of the partially owned subsidiaries. The total of earnings includes foreign income only to the extent to which it was remittable in dollars.

The consolidated estimated earnings of \$1,385,000 for the second quarter of 1950 represents 52 cents per share on the 2,641,544 shares outstanding and in the hands of the public July 1. Computed on the same basis, the \$2,826,000 for the first six months of 1950 equal \$1.07 per share.

There were 3,172,870 shares of the common stock of Paramount Pictures outstanding in the hands of the public at the end of the first quarter, April 1. Between that date and July 1, the corporation purchased for retirement 531,326 shares of its common stock, leaving 2,641,544 shares outstanding and in the hands of the public on July 1. Since that date, the corporation has purchased additional shares of common stock for retirement, reducing the number outstanding to 2,615,648 as of August 10.

48-page Pressbook Issued for "The Black Rose"

Twentieth Century-Fox this week began distribution of a 48-page pressbook as a basis for the national campaign of "The Black Rose." The pressbook is said to be the largest issued by the company in many years. The book incorporates unusual exploitation features including a 16-page colored insert featuring a fashion promotion package. In addition there are details given of tieups with national manufacturers. Space is also given to describing the national magazine advertising drive that is pre-selling the film before its mass day-and-date Labor Day release.

Theatre Permit Granted

The Zoning Board of Review at Cranston, R. I., has granted permission to James V. and Lillian R. Cardì to build a theatre in the Knightsville section of the community. Certain provisions had to be made in the plans of the theatre, which will seat 800 and have a parking area for 165 cars.

The Hollywood Scene

Hollywood Must Retain Glamour: Reinhardt

by WILLIAM R. WEAVER
Hollywood Editor

Hollywood's inability to defend itself against its defenders has cost the industry and its audience dearly.

Earnest and well-meaning ladies and gentlemen of the press and radio have so resolutely belabored the stars-are-just-plain-people-like-you-and-me theme that many former fans no longer care much about paying to see them.

Voluble industry executives and personalities taking part in radio round-table discussions exploring the innards of the business have rendered grievous disservice with the best of intention.

Together, these and other fervent toilers in the screen's behalf have pretty completely stripped Hollywood of the glamour which an adulant and fascinated public had endowed it and in which it marched to its position of profitable command in the entertainment world.

Deplores Self-Revelation As Killing Hollywood

Those are the observations of Gottfried Reinhardt, whose glamorous "The Great Waltz" is still a box office reliable after 12 years of exhibition and several reissues, and who contends, "All this realistic self-revelation is killing us off. The public doesn't want to think of Hollywood as a typical American town inhabited by plain working men and women. The plain working men and women

of the world want to think of Hollywood as a fabulous place where extraordinary people do wonderful things. Our well-wishers have de-bunked Hollywood so thoroughly that it's becoming identified as just another factory town where the chief occupation happens to be making films. And the fan magazines, exposing our mechanical processes of illusion, have made that work seem humdrum.

Air of Mystery Should Be Maintained Always

"It's a prime principle of show business that an air of mystery must be created and maintained if the public is to be attracted and sold. All the great showmen of the past—Ziegfeld, Barnum, Belasco and the others—knew this principle and applied it unflinching. By the time they were ready to premier a new production or introduce a new personality they had erected such a lustrous facade of importance about it that people were convinced, in advance of buying a ticket, that they were going to see something they were going to like very much.

"This is a normal and necessary state of mind for the public, not only from our point of view but from the customer's as well. It is the state of mind that prevailed until our friends began explaining us to our fans, humanizing our stars to the point of disinterest and analyzing our art and our economics as if their lives depended on it. It is the state of mind that must be re-created, if ever we are to get back to our proper

place in the public's perspective. How to re-create it is largely a matter of terminating the practices that have destroyed it, for the public is as quick to forget the bad as the good. Getting those practices terminated is everybody's business, in the studios, in the exchanges, and in the theatres. Our friends who have so well-meaningly betrayed us in print and on the air will heed the voice of the combined industry if the point is plainly and persistently made."

Mr. Reinhardt currently is making "The Red Badge of Courage," a Civil War story pivoting on the decision a soldier under fire must make, whether to stand firm or run for cover. He says an art or an industry always faces the same decision, and must make the first choice if it is to survive.

Six Pictures Are Sent Before the Cameras

Six pictures were started during the week. Paramount's Mel Epstein started "The Goldbergs," directed by Walter Hart, with the original radio cast.

Val Lewton rolled "War Dance," directed by Hugo Fregonese and presenting Stephen McNally and Coleen Gray, for U-I.

Herman Schlom launched "Best of the Bad Men" for RKO Radio, with William Russell directing Robert Ryan and Claire Trevor.

Scott R. Dunlap went to work on "Short Grass," with Lesley Selander directing Rod Cameron, Cathy Downs and Johnny Mack Brown, for Allied Artists.

Sam Katzmman turned cameras on "When the Redskins Rode" for Columbia, with Jon Hall and Mary Castle directed by Lew Landers.

Rudy Ralston started "Buckaroo Sheriff of Texas," for Republic, directed by Phil Ford with Michael Chapin and Eileen Jansen.

THIS WEEK IN PRODUCTION:

STARTED

COLUMBIA

When The Redskins Rode

MONOGRAM

Short Grass (Allied Artists)

PARAMOUNT

The Goldbergs

REPUBLIC

Buckaroo Sheriff Of Texas

RKO-RADIO

Best Of the Bad Men

UNIVERSAL-INTERNATIONAL

War Dance

COMPLETED

MONOGRAM

Hot Rod

REPUBLIC

Under Mexicali Stars

20TH CENTURY-FOX

Half Angel For Heaven's Sake
Fourteen Hours

UNIVERSAL-INTERNATIONAL

Illegal Bride (Fidelity)

WARNER BROS.

The West Point Story

SHOOTING

COLUMBIA

Born Yesterday
The Flying Missile
The Hero

INDEPENDENT

At War With The Army (York Prod.)

MGM

American In Paris
It's A Big Country
Royal Wedding
Mr. Imperium
Three Guys Named Mike

MONOGRAM

The Bowery Thrush

PARAMOUNT

Lemon Drop Kid
Ace In The Hole
Passage West

REPUBLIC

Belle Le Grand

UNIVERSAL-INTERNATIONAL

The Fat Man
Illegal Bride (Fidelity)
Mystery Submarine

WARNER BROS.

Raton Pass
The Enforcer
Only The Valiant

3 BOXOFFICE

1

FLAMING...
SMASHING...
ACTION!

THE LEATHERNECKS HAVE LANDED

Lew AYRES • **Isabel JEWELL**
with **JIMMY ELLISON** • **JAMES BURKE** • **J. CARROL NAISH**

STORY BY Wallyn Tolman and James Gruen
Screenplay by Selton I. Miller

A REPUBLIC PICTURE

REPUBLIC PICTURES CORPORATION • SEAGRAM • TAYLOR, PRESIDENTS

Directed by Howard Bratherton

Supervised by Ken Goldsmith

A RE-RELEASE

2

MR. PAUL J. HENRY

PAUL J. HENRY

MR. PAUL J. HENRY



GET PLAYDATES **NOW** AT YOUNG

E KNOCKOUTS!

2 **THRILLS!!**
WHEN THE DEVILDOGS
SWING INTO ACTION!

IN THE RINES

A RE-RELEASE

PAUL KELLY · JUNE TRAVIS
BURNELL PRATT · REGINALD
KENNY · WARREN HYMER

Directed by RALPH STAUB · screen play by JOSEPH
MANIGLIA, OLIVE COOPER · original story by KARL
LOWMYER · produced by NAT LEVINE

A REPUBLIC PICTURE
REPUBLIC PICTURES CORPORATION · HERBERT J. YATES, President

BREATH-TAKING ACTION

3

Come On!
LEATHERNECKS

A RE-RELEASE

RICHARD CROMWELL
Marsha HUNT
Leon AMES · Edward BROPHY

Directed by... James CRUSE
Screen Play by...
Sidney Salkow · Durrell and
Stuart McGowan
Original Story by
Sidney Salkow

A REPUBLIC PICTURE

REPUBLIC PICTURES CORPORATION
HERBERT J. YATES, President



UNEAREST REPUBLIC EXCHANGE!

Walsh Tells IA Business Upturn Due

The International Alliance of Theatrical Stage Employees has maintained its strength despite the Taft-Hartley Act and despite a slight recession, and looks forward to an upsurge of business now, Richard F. Walsh, president, told the annual convention, meeting in Detroit this week, in his report.

The recession, he asserted, was largely because purchases of durable goods, "no longer scarce," cut into the family entertainment budget. Some employers, he said, used television as an excuse to claim the business was permanently impaired, but, he added, the IATSE maintained business was no worse in television areas than those without television; the national economy was becoming, and good films continued to draw. "So we have taken the position that no pay cuts are warranted.

Cites Business Improvement

"Although it is too early to tell for sure, the most recent box office surveys—along with some record bookings for next season—seem to prove the soundness of our judgment. Midsummer 1950 has brought a definite upswing in attendance."

Our representatives to the United Nations could well be labor leaders because "they have had to deal with American style Maliks for years, so they are up on all the Communist techniques," Eric Johnston told the convention Wednesday afternoon. Mr. Johnston, president of the Motion Picture Association of America, told the delegates that we need more men in Government and diplomatic ranks with a labor background because "the battleground for the world today is at the worker level."

Tuesday, Mr. Walsh told the 1,000 delegates of a union-management sponsored pension plan in which theatres will contribute five per cent of the wages paid and which is expected to be signed in a few days. He said the IATSE is having trouble with new Texas drive-ins and other theatres are cutting running time to eliminate over-time pay.

Green Addresses Meeting

The convention was opened Monday morning at Detroit's Masonic Temple, by E. Clyde Adler, Local 812 president, and chairman of the Detroit IATSE locals committee. William Green, president of the American Federation of Labor, and one of many welcoming and guest speakers, urged a strong national defense program, and warned against inflation, advocating rationing and a regulated economy.

Among the speakers were Ray Colvin, executive director of the Theatre Equipment Dealers Association, and Dave Newman, representing the Detroit Motion Picture Exhibitors Association.

TELEVISION GETS CENTER THEATRE

Completing the entertainment cycle, Rockefeller Center's Center theatre in New York was leased last week to the National Broadcasting Company for the production of television shows.

Opening Dec. 29, 1932, two days after its companion theatre, the Radio City Music Hall, the Center was then called the RKO-Roxy and had a picture and stage show policy. This policy continued until July 8, 1934, when the first of its frequent failures caused the theatre to close. Then the huge theatre reopened on September 22, 1934, as the world's largest legitimate house.

Opera, ballet and musical extravaganzas followed the previous shows on the road to failure. It wasn't until October 10, 1940, when the ice show took occupancy that the theatre entered the black.

Yates Sees Grosses Up

Herbert J. Yates, Republic president, predicted the months ahead would provide the most prosperous film period since 1945, in addressing the eastern regional sales meeting Wednesday in New York.

James R. Grainger, vice-president in charge of distribution, presiding, announced the company's program would consist of 32 features—14 in the Deluxe group and 14 in the Variety category. There will also be two specials with Judy Canova and two with Estelita. Republic is expected to launch its new three-color Trucolor process Sept. 1.

Films set for autumn release in the Deluxe group are: "Surrender," "Hit Parade of 1951," "Rio Grande" and "The Golden Tide." Deluxe films for release early in 1951 will be "California Passage," "Belle Le Grande" and "Torero."

Republic will continue its Western policy with six Roy Rogers productions, four Rex Allen vehicles, and four pictures for Monte Hale and Allen "Rocky" Lane. Michael Chapin and Eileen Janssen, 10-year-olds, will be the leads in a new series, "Adventure Western Group," with nationwide promotion among children's organizations and department stores.

Personnel Changes At Canadian Odeon Circuit

Odeon Theatres of Canada has promoted Sam Hebscher to management of the Palace, Hamilton, succeeding Robert E. Maynard, who resigned for management of the Seville, an "art" theatre in Montreal. Mr. Hebscher had managed the Savoy, at Hamilton. Other changes are: George Robinson, from the Odeon, St. Thomas, to the Odeon, Owen Sound; and William Bounsall, former chief artist at Odeon, shifting to the art department of 20th Century Theatres.

Rodgers as Arbitration Head Urged

Ben Marcus, head of the Associated Independent Theatre Owners of Wisconsin, has proposed an industry arbitration board headed by a drafted William F. Rodgers, vice-president and general sales manager of MGM.

In the proposed setup, Mr. Rodgers would be the national leader of the arbitration system with local units throughout the country. "Weaknesses of the past arbitration systems," Mr. Marcus said, "were greatly due to the lack of an experienced man who knew the intricacies of the operation of all of our distribution-exhibition systems. Mr. Rodgers has spent the greater part of his life in distribution and has always taken an interest in exhibition problems."

Mr. Marcus said in order to create unity in all branches of the industry, a concerted effort must be made to settle differences within the industry rather than from outside. These difficulties should be handled on a local level, he pointed out, and only submitted to a national board as a last resort.

Bishop Asks Anti-Red Films Of Entertainment Quality

The current situation should enable film makers to produce anti-Communist films of entertainment quality and topical appeal, the Most Reverend William A. Scully, Coadjutor of the Albany diocese and chairman of the Bishops' National Committee on Motion Pictures, said in that city Sunday. The situation also affords the industry an opportunity for public service, he stressed. He also reported that the Legion of Decency, in which he is a figure, finds the number of objectionable pictures smaller, coincident with a decrease in the importation of foreign pictures.

Slight Decrease Shown In Studio Employment

Employment in the California film studios decreased in May to 69.5 from April's 70.5, it has been revealed by the state Industrial Relations Department which regards the 1940 average as 100. The May figure for 1949 was 74.1. It is figured, roughly, that the number of workers during April numbered 13,300; in May the total was approximately 13,000. The average weekly wage, on the other hand, rose from \$97.42 in April to \$101.09 in May.

GE Claims Color TV

General Electric last week informed the Federal Communications Commission that it has developed a new color television system using a "frequency interlace" method. A demonstration of the system may be held within 90 to 120 days, GE said.

The National Spotlight

ALBANY

Two additional drive-ins, the 550-car River-view at Rotterdam Junction (near Schenectady) and a 600-car outside Watertown have been opened. Harry Lamont and Gerald Schwartz operate the Riverview with Howard Camer managing. Sylvan Leff, who conducts the Family, Highland and Rialto in Utica owns the Watertown drive-in. . . . The 300-car Rustic drive-in theatre at West Sand Lake is now in operation, with Joseph Jarvis, Jr., Bill Dorato and Fred Piel as partners. It raises to seven the number of drive-ins running with 15 miles of Albany. . . . Alfred Sweatt, manager of Warners' Madison, is staging a Thursday "Jalopy Nite" series, second hand cars being given away in a draw. . . . Charles Coburn, one of the stars of "Louisa," was scheduled to visit Albany August-17.

ATLANTA

Trade in all downtown theatres average with the drive-in's getting the best of business. Playing at the local theatres; Fox, "Pretty Baby"; Paramount, "Where the Sidewalk Ends"; Roxy, "Comanche Territory," holdover from Fox; Rialto, "Our Very Own"; Loew's Grand, "Three Little Words" in second week. . . . Visiting were: A. L. Morgan, McLendon Theatres in Alabama and Florida; Mack Jackson, Strand and Jackson, Alexander City, Ala.; John Harwell, Martin Theatres of Columbus, Ga.; Tom Miller, Florence, Ala.; J. S. Tankersley, Ellijay, Ga.; R. H. Dunn, Camilla, Ga.; W. M. Snelson, Toccoa, Ga.; and A. L. Bishop, Bishop Theatres, Columbus, Ga. . . . C. H. Bierely, has opened his New Charles theatre in Marysville, Tenn. . . . L. O. West with his son has reopened the Florida theatre in St. Augustine, Fla. . . . A. G. Pocock, 52, a motion picture operator in Tampa, Fla., died in the hospital at Tallahassee, Fla., after an auto accident.

BALTIMORE

Nine new productions introduced at the first runs this week: "Three Little Words," at the Century; "The Woman on Pier 13," at the reopened, renovated Hippodrome with vaudeville; "The Great Jewel Robber," with "50 Years Before Your Eyes," at the Stanley; "Her Wonderful Lie," at the Little; "The Torch," at the Mayfair; "Call of the Forest," with "Deputy Marshal," at the Times and Roslyn; and "Johnny Holiday," at the Town. New Theatre held "Broken Arrow," for a third week. Reissues offered included "Going My Way," at Keith's while the World offered "Passionelle," and "Torment," together. . . . Joseph G. Samartano, Loew's city manager, arranged a contest with the News Post in which contestants wrote reason why they preferred films with music and dancing to promote interest in "Three Little Words." . . . New Essex theatre, Essex, Md., run by L. and A. Cohen,

has just had a new modern screen and two new projection machines installed. . . . Adam Goetz, Met theatre, arranged a "Cover Queen" contest for the stage of that theatre with \$200 in prizes.

BOSTON

An average week was registered here with holdovers in four spots. "The Men" and "Treasure Island" were the strongest items, each warranting a third week. Other spots were average or below. . . . The Lakeside, Lakeport, N. H., has been taken over by Frank Booth of East Rochester, N. H., a newcomer, from Walter Esley who operates the Playhouse, Rangeley, Me. . . . Colby Robinson, 49, owner of the Colby theatre, Bingham, Me., died at his home. He had been an exhibitor for over 20 years. . . . Felix E. Kahn, retired banker and former director of Paramount Pictures Corp., died at his summer home in Blue Hill, Me. . . . Audience collections will be taken in drive-in theatres for the 1950 Jimmy Fund drive, marking the first time in the history of ozoners in this sector that drive-in patrons have been asked to contribute for a cause.

WHEN AND WHERE

August 30-31: West Virginia Theatre Managers Association convention at the Greenbrier Hotel, White Sulphur Springs, Va.

September 14: International Citation Award dinner of the Toronto Variety Tent.

September 19-20: Independent Theatre Owners of Ohio annual convention at The Plaza Hotel in Cincinnati.

September 25-26: Allied Theatres of Michigan annual convention at the Book-Cadillac Hotel, Detroit.

September 26-27: Kansas-Missouri Theatre Association annual convention at the Hotel President, Kansas City.

October 2: Motion Picture Theatre Owners of New York, West N. Y. zone, general meeting, Hotel Buffalo, Buffalo.

October 2-4: Allied States Association national convention in Pittsburgh.

October 8-11: Meeting and trade show of TESMA in Chicago.

October 15: Meeting of the Florida State Theatre Owners at Jacksonville.

October 18-19: Annual convention of the Kentucky Association of Theatre Owners at the Brown Hotel in Louisville.

October 30-November 2: Theatre Owners of America convention at the Shamrock Hotel, Houston, Tex.

November 13-14: Associated Theatre Owners of Indiana, fall convention, Hotel Lincoln, Indianapolis.

BUFFALO

Eddie Susse, a member of the local MGM sales staff, covering western New York with addresses to organizations in the various towns on "How Movies Get to You." . . . Merritt A. Kyser of East Aurora has been named TOA representative of the MPTO of N. Y., western N. Y. zone and Robert C. Hayman, Niagara Falls, national legislative representative of the same organization. . . . George H. Gammel, re-elected president of the MPTO of N. Y., western New York zone, announces a general meeting will be held Monday, Oct. 2 in Hotel Buffalo. . . . Jack Crowe, assistant manager, Schine Paramount, Syracuse, has resigned to enter the banking business in N. Y. . . . Abe Sunberg has been named general manager of Louis Drew's drive-in circuit, including the Geneva, the Hershey, the Alleghany and the Delaware. . . . Al Herman, former manager of the Eagle-Lion exchange, has joined the Columbia sales staff.

CINCINNATI

"Broken Arrow" was in the upper bracket at the Capitol. Current bills include "Our Very Own," RKO Albee; "Convicted," RKO Palace; "Treasure Island," RKO Lyric, second week, on a moveover from the Albee; "Return of the Frontiersman" and "This Side of the Law," RKO Grand and "The Furies," at Keith's, while the suburban Guild "art" theatre is playing "Heart of Vienna." . . . Thalheimer Theatres, with headquarters at Logan, W. Va., is opening a Cincinnati office, Leo Bugie in charge. . . . Northio Theatres, with headquarters here and Jack Keegan in charge, has opened the Columbia theatre, in Middletown, Ohio, which has been rebuilt at a reported cost of \$299,000 from the old Sorg theatre, destroyed by fire last year. . . . The Sundown Cruise-in theatre, near Xenia, Ohio, closed 10 days after it formally opened because of an injunction secured by nearby residents who claimed the project was a nuisance and traffic hazard, has reopened temporarily.

CLEVELAND

Business was so good at three downtown theatres that the attractions warranted holdovers. They were "Three Little Words," second week at the State; "Treasure Island," second week at the Palace and "All Quiet on the Western Front" third week at the Esquire. . . . Belle theatre, Bell Fontaine, O., formerly the Strand, re-opened this week after a \$45,000 remodeling program by the new owners, Miami Valley Enterprises. . . . Harry Weiss resigned as Eagle Lion salesman to join the RKO sales force, succeeding Ray Wild, who resigned on account of poor health. . . . Mrs. William Roger Thomas has been named state motion picture chairman. . . . Edward Pyne, manager of Keith's East 105th st., admitted free every

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711th person for "711 Ocean Drive." . . . Max Mink, RKO Palace manager gave to a charity institution a TV-radio console, one of two unclaimed prizes in the "Treasure Island" treasure hunt promotion campaign.

COLUMBUS

Cooler weather continued to bring better business to local boxoffices. "The Flame and the Arrow" at the Palace was an outstanding attraction with "In a Lonely Place" at the Ohio, "Pretty Baby" at the Grand and a second week of "Three Little Words" at the Broad, all doing well. . . . Frank Yassenoff and Harold Schwartz, owners of the Riverside, Eastside and CCC drive-ins, will show J. Arthur Rank's "The Rocking Horse Winner" as a first-run attraction at the three open airers starting August 25. . . . "Genial Jim" Cooper, 63, widely known radio news commentator and former Ohio and Michigan theatre manager, died after a long illness. . . . Adam J. Paul, 74, pioneer Galion, Ohio, showman, died at his home in Springfield, Ohio. . . . Carl Rogers, manager of Loew's Broad, won a \$100 U. S. Savings bond in the Twentieth Century-Fox showmanship contest on "Mother Didn't Tell Me." . . . Urban Anderson has resigned as assistant to P. J. Wood, secretary of the Independent Theatre Owners of Ohio, to handle Hallmark Productions' "Sportsmen's Show" due for all release.

DENVER

Merf Evans named to manage the West at Craig, Colo., succeeding Stan D. Stanfill, who resigned to enter other business. . . . Harry Graham, of Graham Bros. Theater Supply, elected finance officer of Leyden-Chiles-Wockersham Legion Post. . . . Merle Little has sold the Community, at Saratoga, Wyo., to G. F. Tucker. . . . Berne Mariner, 41, former office manager for United Artists here, died. He was branch manager for UA in St. Louis. . . . Robt. Cummings, booker for Paramount in San Francisco, moves to Denver as head booker in shakeup that cancelled five jobs in the Denver branch.

DETROIT

Pictures here are showing good returns, "The Flame and the Arrow" moved to the Madison after playing a good week at the Michigan. "Duchess of Idaho" is fine at the Michigan. Palms theatre opened with "711 Ocean Drive." The Downtown is featuring "The Torch" and "Young Lovers." The Adams held "Annie Get Your Gun" for its seventh week. The Fox is featuring "Treasure Island." A double bill at the United Artists offers "Rock Island Trail" and "The Avengers." . . . An innovation was seen at the Dort drive-in theatre at Flint, Michigan, recently when church services were conducted there. . . . Roy Branch, past president of the Michigan Allied Theatres, for 19 years, warned exhibitors to take extra fire prevention measures.

HARTFORD

Downtown first-run hold-overs included MGM's "Three Little Words," in a second week at Loew's Poli Palace. . . . The Springfield, Mass., planning board will hold a hear-



ing August 31 on the petition of John Stanley Banas of Indian Orchard, Mass., for a zone change at Long Branch St. and Boston Road, Springfield, to allow the construction of a drive-in theatre. . . . Harry F. Shaw, division manager, and Lou Brown, director of advertising and publicity, Loew's Poli-New England Theatres, presided at a circuit managers' promotion meeting at the Colony Beach Club on "The Black Rose." . . . Hartford visitors: Ben Rosenberg, New England Theatres, Boston; James W. Cotoia, Art theatre, Springfield, Mass.; Robert L. Gentner, Loew's Poli theatre, Waterbury, Conn.; Phil Gravit, MGM exchange manager, New Haven.

INDIANAPOLIS

The Associated Theatre Owners of Indiana will hold their fall convention at the Hotel Lincoln here November 13-14. . . . More than 200 film men attended the Variety Club's golf tournament at the Indianapolis Country Club. . . . Oscar Fine has taken over the Ross theatre at Evansville. It formerly was operated by George Settos. . . . Earl Bell is now buying and booking for the Westlake drive-in. . . . Trueman Rembusch and Marc Wolf were in New York this week to attend the COMPO meeting. . . . Week-end burglars took \$500-\$600 from Syndicate's Artercraft at Franklin and \$419 from Ernie Miller's Coronet here. They carried away a 400-pound safe at the Artcraft.

KANSAS CITY

High grosses—even near top for any year—have been made, in two or more first-runs, this summer. And a few low grosses, too. Both city and territory subsequent runs have done better in the summer than earlier. And there have been few days and nights when extreme heat put appeal into air-conditioning at theatres. . . . Drive-ins have suffered because of frequent rains; flooded highways again are reported in parts of Kansas; which usually means flooded drive-ins in storm areas. . . . "Treasure Island," RKO Missouri's first anniversary celebration feature, was held over. . . . The Kimo holding over its double bill "Passport to Pimlico" and "Prelude to Korea." . . . Announcing "Louisia," Fox Midwest's Fairway-Tower-Uptown, trio of first-runs, have their respective managers, Harold Guyett, Barney Joffe and N. J. Sonday, signing the statement "We recommend 'Louisia'."

LOS ANGELES

New entries had almost a clean sweep at the first-run theatres, with "Summer Stock" bringing Judy Garland fans to see their favorite at Loew's State and the Egyptian. "Pretty Baby" made its debut at the three Warner Bros., houses while "The Furies" took over the two Paramount screens. "Eye Witness" brought Robert Montgomery in a British-made chiller to the United Artists circuit, and "Broken Arrow" was to replace "Destination Moon" at the Los Angeles and Grauman's Chinese group. Only domestic holdover at a major first-run house was "Duchess of Idaho" at the Orpheum and Hawaii in a second week. . . . "City Lights" went into a seventh week at the 4 Star while imports ran high with Maurice Chevalier's "A Royal Affair" opening at the Fine Arts and Guild, "Kind Hearts and Coronets" starting its seventh frame at the Laurel, "Gigi" holding forth at the Paris, "Moon and Sixpence" doubling with "Flesh and Fantasy" at the Canon, and "Tight Little Island" and "The Amazing Mr. Beecham" pairing at the Uclan. . . . The State may resume operation by the building's owners, Dietrich-Feldstein. . . . Booking and buying: Ralph Horsman of the Lyric, Harold Martin of the Hemet, and Hugh Bruint of Whittier.

LOUISVILLE

The offerings in the first-run theatres here were very slim with a minimum of new product being presented. "Treasure Island" opened its run at the Rialto as a single while "Pretty Baby" also in a single bill was presented at the Mary Anderson. "Three Little Words" went into its second week at Loew's while the Scoop retained "50 Years Before Your Eyes" and "Rome, Holy Year 1950." The Strand with reissues offered "Leave Her to Heaven" and "Home in Indiana," while the Brown had "G. I. Joe" and "Prelude to Korea." . . . The Savoy theatre, a subsequent run downtown theatre here co-owned by Mrs. Gratia Locke and Mrs. Mary Williams, and managed by Lois "Peg" Stevens, started weekend stage shows to be presented in conjunction with their regular feature pictures. . . . C. E. Winham is now managing the Strand theatre at Portland, Tenn. . . . Handling the managership of W. E. Horsefield's Kentucky theatre, Marion, Ky., is Rudell Butler. . . . Roland Foster's Salem theatre, Salem, Kentucky, suffered a severe fire recently and was a total loss.

MEMPHIS

First-run attendance was holding up well, all managers reported. Loew's State had a good opening with "A Lady Without Passport." Loew's Palace showed "Our Very Own." Malco played "711 Ocean Drive" to steady crowds. Strand continued with "The Furies" and Warner opened strong with "Pretty Baby." . . . Robert McClain has resigned as Loew's State assistant manager and to be replaced by Fred Jesse from Atlanta. . . . Sunset drive-in, David Flexer's new operation in West Memphis, Ark., was scheduled for a formal opening Aug. 17, Bob Kilgore, manager, said. . . . A. F. Marl, owner, has re-opened his Joy theatre at Nettleton, Miss. . . . Mid-South exhibitors on film row booking included: M. E. Rice, Jr., Brownsville; R. B. Gooch, Selmer; Guy Amis, Lexington; Louise Mask, Bolivar; N. B. Fair, Somerville; Walter Lee, Heber Springs; Roy Cochran, North Little Rock; Zell and Fred

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Jaynes, West Memphis; W. L. Landers, Batesville; W. L. Moxley, Blytheville; Whyte Bedford, Hamilton; John Mohrstadt, Hayti, and Roy Dillard, Wardell.

MIAMI

At the Tropicair drive-in the installation of two 65-foot poles with amber and green lights focussed together, has reduced driving hazards, according to Keith McComas, manager. . . . The Paramount is expected to close early in September for a complete face-lifting. . . . The Olympia will do the first-run honors during Paramount's closing, but minus vaudeville. . . . John Calio, Flamingo, reports stimulated attendance after a threatened closing of "Red Shoes," in its second year there. . . . Movie menu offerings included "Treasure Island," Florida, Sheridan; "In a Lonely Place," Miami, Lincoln, Miracle; "Flame and the Arrow," Paramount, Beach; "Kind Hearts and Coronets," Mayfair, Art; "Three Little Words" held over a second week at Embassy, Variety; "David Harding, Counterspy," Capitol; and "Rocketship X-M," Colony, Olympia. . . . Midnight shows of "Our Very Own" held at the Paramount and "Rogues of Sherwood Forest" at the Town.

MILWAUKEE

G. Edgerton, sales representative for Twentieth Century-Fox here, announced that there will be a premier showing of the picture "Mr. 880" at the end of August. . . . Joe Malits of the Palmyra theatre at Palmyra was seen along amusement row lately. Also in town was Jack Curl from Clinton; W. C. Fischer, Campo theatre, Campbellsport. . . . The 1934 release of "Treasure Island" was shown in the young people's room of the main public library. The next day the 1950 RKO release of "Treasure Island" opened at the Riverside theatre here. . . . A hold-over at the Palace theatre last week was "Three Little Words." At the Wisconsin could be seen "A Lady Without Passport" plus "Sons of New Mexico." "Stars In My Crown" was playing at the Strand theatre. At the Towne "The Jackie Robinson Story" was viewed.

NEW ORLEANS

Attractions in downtown theatres were "Rock Island Trail" at the Saenger followed by "Flame and the Arrow"; RKO Orpheum showed "In a Lonely Place"; "My Friend Irma Goes West," second downtown run at the Tudor; "Gunfighter" at the Globe; "Three Little Words" at Loew's State to be followed by "Broken Arrow." . . . Reports are that Opelouses, La., will be the site of two more drive-ins. One is under construction on the highway between that city and Washington, La., and the other on the highway leading to Eunice, La. E. R. Seller is building the latter. . . . R. M. Powers is building a 900-seat indoor theater for colored patrons only in Algiers, La. . . . M. R. Stern, Bijou Amusement Co. official, from Nashville, Tenn., visited with J. H. Mozer, their city manager and supervisor, here recently.

NEW YORK

Nine new films, including importations from Germany and France, were due at first-run Manhattan theatres. The schedules

The National Spotlight

were as follows: RKO's "Treasure Island" at the Mayfair; Twentieth Century-Fox's "Holy Year, 1950," at the Embassy; 20th-Fox's "No Way Out," the racial film, at the Rivoli; Columbia's "The Petty Girl," at the Capitol; Columbia's "Beauty on Parade" at the Palace; 20th-Fox's "Stella" at the Roxy; the German-made comedy "The Original Sin" at the Fifty-fifth street; and the French-made fantasy "Noah's Ark" at the Stanley. . . . Paramount's "Sunset Boulevard" opened strong at the Music Hall and MGM's "Three Little Words" at Loew's State was also doing very well. . . . Harry Ruby, the song writer whom "Three Little Words" deals with was in town for public appearances on radio and television.

OKLAHOMA CITY

J. C. Hunter, Tulsa, is the new chairman of the board of directors for Theatre Owners of Oklahoma, Inc. . . . The Plaza, Capitol and Ritz theatres, had giant kid shows with free candy and popcorn. . . . Burglars who broke into the Castle theatre at Pryor, Okla., took a small safe containing more than \$800 in cash and checks from an upstairs office, Taylor Joyce, Manager, reported. . . . Warner Bros. has informed Bacone college it may begin filming the movie life of famed Indian athlete Jim Thorpe August 25 rather than September 1, as originally planned.

OMAHA

"Annie Get Your Gun" held for a third week at the State theatre. . . . Ralph Blank is remodeling and is enlarging his parking lot at the Admiral theatre. . . . Don Henry, Sutherland, Ia., exhibitor, has bought a sporting goods store, moved it to basement quarters under the Sutherland theatre. . . . Abe Smead, manager of the Liberty theatre in Council Bluffs, returned from a 7,000-mile trip to the West Coast and Canada. . . . Frank Scott had repainted inside and outside at his Gem theatre, Moline, Ia. . . . M-G-M employees held a picnic at Linoma Beach.

PHILADELPHIA

Break in the heat wave bringing cooler weather plus the influx of visitors for the State American Legion convention brought a revival of interest for the downtown first-run houses this past week. . . . Sam Shapiro's Merben, new key house for the Mayfair section, to be operated in association with Melvin Fox with Lou Coluontuno as house

manager, had its formal opening this week. . . . A plot of ground on Second Street Pike in the Olney section sold to the Developers' Construction Co., will be improved with stores, a food market and a theatre. . . . Marquee at the Star, Gettysburg, Pa., managed by William Whyte, is being repainted. . . . Midway drive-in between Hummelstown and Middletown, Pa., was formally opened last week. . . . The Reese, Harrington, Del., reopened after being closed during the Kent and Sussex Fair there. . . . Jack O'Rear, manager of the Colonial, Harrisburg, Pa., was named Dauphin County motion picture chairman for the Pennsylvania Week observance in October. . . . New projectors installed at the Embassy, Lewistown, Pa. . . . County View drive-in, with a 250-car capacity, was opened near Lakewood, Pa., by Luther Holt with Allied doing the booking and buying. . . . Abe Sunberg, who formerly managed the Lincoln drive-in here, is now general manager for Louis Drew's four drive-ins in and about Buffalo, N. Y. . . . Rialto, Wilmington, Del., reduced its children's admission price to nine cents.

PITTSBURGH

M. A. Silver, Warner's zone manager, called a meeting to name committees for the Variety Club Tent No. 1 annual banquet in the William Penn Hotel, Sunday, October 22. . . . Johnny Zomnir, former Eagle-Lion branch manager here, has departed for San Francisco to join Jimmy Hendel, head of the Eagle-Lion Classics branch on the West Coast. . . . In an effort to bolster grosses the Stanley sneak-previewed "Pretty Baby" and Loew's Penn added "The Next Voice You Hear" to its regular feature one night. Joel Golden from Cleveland has joined Eagle-Lion here. . . . Warner's had 75 district managers here for an annual Showmanship Drive in the William Penn Hotel. . . . Fred Beedle, exhibitor from nearby Canonsburg has been reelected president of the Screen Guild exchange. . . . D. L. Ross of the motion picture operators union was chairman of the committee running the annual reunion of the World War II, Seabees.

PORTLAND

No appreciable summer slump in Pacific Northwest, according to leading exhibitors, who have still excellent line-up of outstanding features. "Annie Get Your Gun" into a fifth week at Hamrick's Music Hall. . . . "Winchester '73" heavy mid-week business at Parker's Broadway theatre. "Father of the Bride" winding up five weeks at Parker's United Artists. . . . Morgan Brothers of Colville sold their theatres, Avalon and the Alpine, to a new partnership, M. A. Hadfield and Gus Bergstrom of Chewelah, Wash. . . . Hal Boehme salesman for Monogram, Eastern Washington, to Seattle for conference. . . . Charles Bishop is building a new theatre at Ione, Wash. . . . Two new drive-in theatres opened in Eastern Washington—the Auto theatre of E. H. Metzgar Pullman, and L. A. Knott's Hi-Land theatre at Tieton, at cost \$35,000—seats 368. . . . Joyce Goad has joined the office staff of Favorite Films. . . . Will J. Conner of Hamrick theatres, visiting Portland outlets. . . . Max Hadfield and Maggie Mannering have sold their Cordova theatre in Pullman to Vance Weskill of Colfax. . . . Booking on Seattle row: Don Glover of Pullman; Walter Graham, Shelton. . . . William Padgett

(Continued on following page)

(Continued from preceding page)

has sold his Mode theatre in Cottonwood, Ida. to C. A. Ullharn.

SAN ANTONIO

"Three Little Words" opened at the Majestic. "Movie Crazy" was at the Josephine. Also showing here, "Our Very Own" at the Aztec. "The Capture" followed "Love Happy" into the Texas, and "Red Menace" went into the Prince for a two day first run engagement. . . . IATSE opened new club rooms in the Aztec Theatre Building. . . . Roxy drive-in now having Buck Nite every Wednesday also gives each child free bubble gum. . . . "The Fighting 69th" was revived for showing at the Hi-Park, south-side drive-in theatre. . . . Eleven local merchants gave out keys in the treasure hunt sponsored by RKO, the Majestic theatre, and the San Antonio Express and Evening News in which more than \$4,000 worth of prizes were awarded to plug the opening of "Treasure Island" at the Majestic. . . . Antonio Orozco, 49, projectionist at the Rex, Mission, died of a heart attack. . . . Visitors: John Monsivias, Kennedy; J. J. Rodrigues, Pan-American, Dallas; Wesley Blankenship, Lubbock, and Rubin Calderon, Azteca Films executive, Los Angeles.

SAN FRANCISCO

Sherrill C. Corwin, president, North Coast Theatres Corp., has been in town since August 12, for a week-long conference with the local staff. . . . A 1,000 car garage under Civic Center (theatre-row neighborhood) has been approved and will be submitted to bids shortly. . . . New shows in addition to "711 Ocean Drive" are "Duchess of Idaho" at Loew's Warfield; "Broken Arrow" at the Fox and "The Underworld Story" at United Artists. . . . "Three Little Words" which closed Thursday at Loew's Warfield topped "Father of the Bride" grosses which also enjoyed a three-week run. . . . Jerry Zigmond, district manager, United Paramount, has made new changes in his organization as follows: Marvyn Davenport, formerly assistant manager, Paramount, has been promoted to manager, St. Francis, and Mrs. Dorothy Barker, former cashier is assistant manager. James Cahill of the State theatre is now assistant manager of the Paramount. Tony Rodrigues has returned to United Paramount to take over management of the State. George Roe, former doorman with the chain, was made relief floor-manager of the three houses, Paramount, St. Francis and State, and Mrs. Eleanor Glower returns to her former position as chains local purchasing agent.

SEATTLE

Dwight Spracher, operator of the Aurora drive-in, filed suit in Superior Court to stop the Aurora Stadium Speedway from night operations. Spracher contends that the noise from the auto race track interferes with the enjoyment of the drive-in patrons. . . . William Padgett sold his Mode theatre in Cottonwood, Idaho, to C. A. Ullharn, who will take over October 1. . . . Chas. Bishop began building a new theatre at Ione; it will seat 450. . . . Two new drive-ins opened in Eastern Washington: the Auto theatre of E. M. Metzgar on the Pullman-Moscow road, and L. A. Knott's Hi-Land theatre at Tieton. . . . Max Hadfield and Maggie Man-

The National Spotlight

nering sold their Cordova theatre in Pullman to Vance Weskil of Colfax. . . . Bill Forman and Dwight Spracher opened their new Harbor drive-in between Aberdeen and Montesano. . . . Seattle's movie matinees for children will again receive national attention this summer at the meeting of the national children's theatre conference in late August.

ST. LOUIS

Spring Byington was in town Monday for a one-day publicity visit in behalf of her new film, "Louisa," scheduled to open at the Fox theatre Tuesday. . . . A three-day bus and street car strike over the weekend shaved box office receipts heavily at theatres all over town. . . . Programs at the first run theatres for the week were as follows: "Return of the Frontiersman" and "Pretty Baby" at the Fox; "Three Little Words" at Loew's State; "711 Ocean Drive" and "Fortunes of Captain Blood" at the Missouri; "Treasure Island" at the Shubert; "Where the Sidewalk Ends" and "Cariboo Trail" at the St. Louis; "All Quiet on the Western Front" and "Bayonet Charge" at Loew's Orpheum.

TORONTO

Five holdovers were in evidence among the larger Toronto theatres including a third substantial week of "Annie Get Your Gun" at Loew's and "Kind Hearts and Coronets" in its ninth week at the Hyland. Attractions which earned a second week were "Panic in the Streets" at the Imperial, "Our Very Own" at Shea's and "The Foreign Legion" at the Uptown. . . . The Summer Film Festival continued for its seventh week at the International Cinema in the presentation of double bills for three days each with such pictures as "Johnnie Frenchman," "Shoeshine," "Midsummer Night's Dream" and "Catherine the Great." At the other art theatre, the Towne Cinema, "Rocketship X-M" bowed out after six weeks to be followed by "Private Angelo." . . . Fourteen of the independent neighborhood theatres continued with their weekly two-day Fotonite stunt on a co-operative basis, the latest grand prize being \$980. . . . Revised proceeds from the recent annual benefit baseball game at Maple Leaf Stadium, which ran into a rainy night, indicate that the Toronto Variety Tent will realize \$31,000 for its vocational school for crippled boys instead of the expected \$60,000. The difference may be made up on August 26, however, in the sponsorship of the opening football game at Varsity Stadium.

VANCOUVER

L. H. Bradley opened his 300-seat Memorial theatre at Broadway, Sask. . . . Jim Powlick has opened the first theatre in the town of Thorsby in Alberta. . . . A 200-seat theatre, the Community at Spearhill, Manitoba, was recently opened by Cliff Wyant. . . . The Famous Player chain opened their first outdoor theatre at Nanaimo. . . . The Capitol in a second week of "Duchess of Idaho" again led the town. . . . Also playing were "The Cariboo Trail," Orpheum; "Stars In My Crown," Strand; "Barricade," Cinema; "Kill the Umpire," Dominion; "Spy Hunt," Plaza and Fraser; "Blossoms in the Dust," second week at Vogue, and "The Lady Vanishes," a revival at the Studio. . . . Projectionists picketing Pete Barnes' Lulu theatre at Lulu Island near here. To date the theatre has not signed a contract since a conciliation board gave its decision, and at present are employing a manager-projectionist.

WASHINGTON

New openings included: "711 Ocean Drive" at the Warner; "Congolaise" and "Tension" at the Metropolitan; "Peggy" at the Capitol; "Where the Sidewalk Ends" at the Palace; "My Friend Irma Goes West" at the Columbia; "Panic in the Streets" at the Playhouse; "Pagliacci" at the Plaza; "All Quiet on the Western Front" at the Dupont. Holdovers included: "Treasure Island" for a second week at RKO Keith's; "Kind Hearts and Coronets" for a fourth week at the Trans-Lux; the Grand Opera Festival, at the Little. . . . The Motion Picture Theatre Owners of D. C. held their annual outing on Thursday, August 10, at the home of A. Julian Brylawski, in California, Md. . . . The Playhouse had an all-invitational premiere of "Panic in the Streets" with Cabinet officers, members of both branches of Congress, and members of the diplomatic colony present. . . . J. E. Fontaine, formerly Eastern Division manager for Selznick Releasing Organization, has accepted a post with Lippert in Cleveland. . . . Charlton Heston, Paramount's new star, was presented to Washington at a special screening of his picture "Dark City," a cocktail party and a luncheon at the Motion Picture Association on August 11.

Rocky Mountain Allied Asks Film Price Cuts

At a board of directors meeting of Allied Rocky Mountain Independent Theatres in Denver, with 15 attending and John Wolfberg, president, presiding, it was demanded that companies roll back film prices to correspond with the drop in grosses.

The board said they were asking the price cut "because of the returns now being received from foreign countries, the revenue from drive-ins—something not in existence a few years back—and the drastically reduced production costs."

It was also demanded that salesmen and branch managers make more calls to sell film, or the group would ask for an investigation of expense accounts. Finally they called for "a stop in the practice of placing films in higher buckets than warranted, in order to demand more film rentals."

*Even wise
old Chicago
was stunned
by this one!*

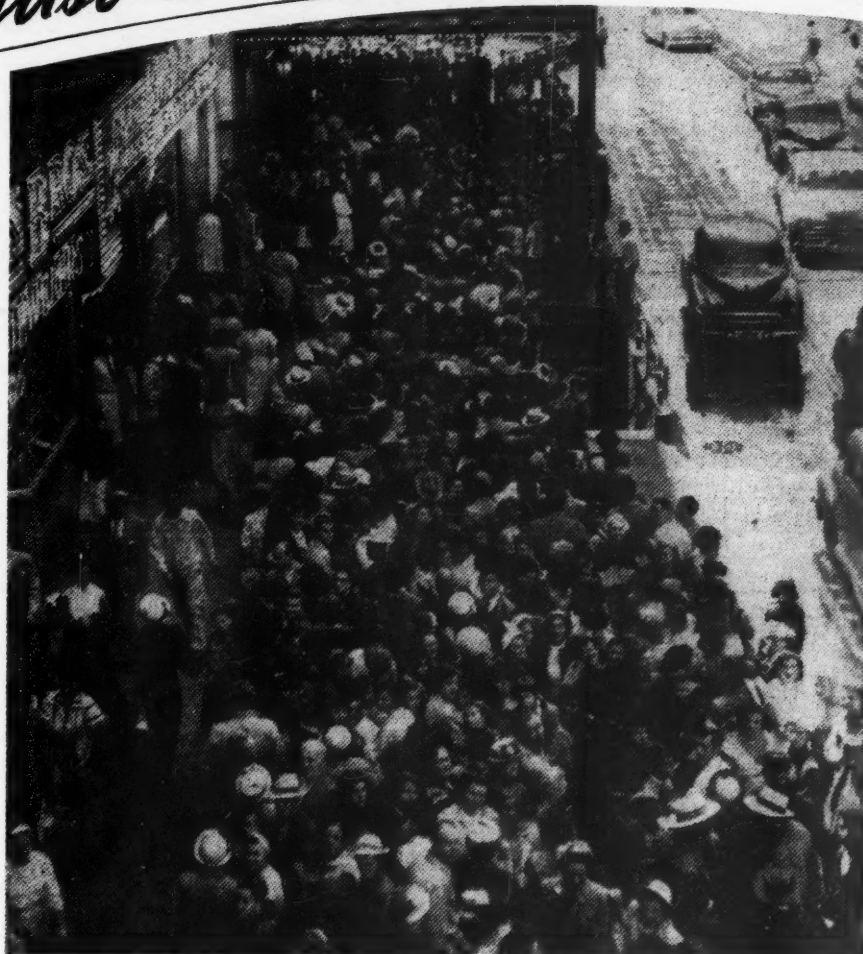
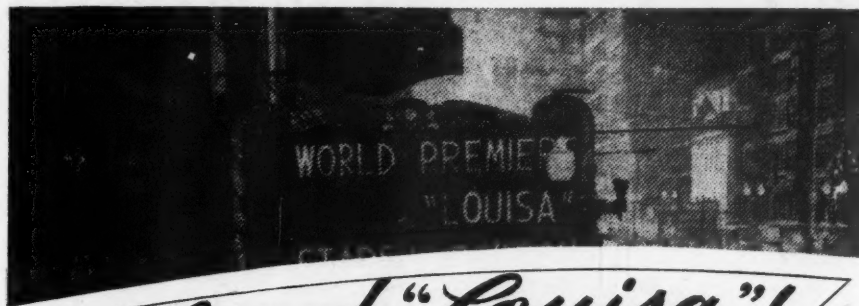
They just loved "Louisa"!

...more than 20,000
people stormed the
doors on Friday
to see LOUISA!

...another 50,000
liked LOUISA more
than the beaches of
Lake Michigan on
Saturday and Sunday!

and on Monday...listen
now...18,000 more
paid their way in
to see LOUISA...!

That's
record-breaking
business,
brother!



PART OF 20,000 MOVIE FANS who lined State st. Friday for admission to see the world premiere of "Louisa" at the Chicago theater.

[Daily News photo.]

20,000 Jam The Chicago For 'Louisa' ♦

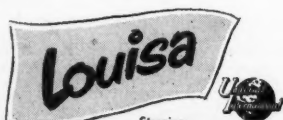
Extra traffic policemen were called to the Chicago theater Friday to handle the crowds waiting to see the world premiere of the movie "Louisa."

The crowd extended four and six abreast north in State st. to

Lake st., east to Wabash av., then south almost to Randolph st.

"I don't get it," John Balaban, B & K president, said. "There isn't any sex, no violence, no crime in the picture. It's a home movie."

Whatever the reason, more than 20,000 paid to see the movie Friday.



Starring

Ronald REAGAN • Charles COBURN • Ruth HUSSEY

Edmund GWENN • Spring BYINGTON

with Piper LAURIE • Scotty BECKETT

Story and Screenplay by STANLEY ROBERTS

Directed by ALEXANDER HALL

Produced by ROBERT ARTHUR

A UNIVERSAL-INTERNATIONAL PICTURE

Columbia Defends Self On Autry

Columbia Pictures last week defended its position in the dispute over Gene Autry's special television pictures, declaring that it "does not control in any way the television rights of this particular star or any other star."

In a letter to P. J. Wood, secretary of the Independent Theatre Owners of Ohio, Abe Montague, Columbia general sales manager, said that should exhibitors go through with their threat of boycotting Autry by not playing his pictures "that would hurt the innocent party, in this case Columbia Pictures."

Mr. Wood had written in the July 28 issue of the ITO bulletin that exhibitors "should remember Autry's TV films when they are asked to buy Autry features." Leo T. Jones, exhibitor in Upper Sandusky, cancelled four Autry contracts after reading the bulletin.

Mr. Montague pointed out, as Autry had done before in a letter to Mr. Wood, that both William Boyd and Hopalong Cassidy had appeared on television in feature films and that these films were the same that were shown by exhibitors. "I think by this action exhibitors have encouraged many of the stars in Hollywood to give consideration to adding to their popularity and income by appearing on television," he wrote.

Gardner Ends Puerto Rican Production; Sets Two More

Completing his first production in Puerto Rico, "The Man With My Face" Ed ("Archie") Gardner, network comedian and head of Gardner Productions, plans two more films. His next production, "Pigs-feet," will be shot in Paris, while his third has not yet been titled.

Mr. Gardner said he had supplied all the capital, some \$300,000, for the production in Puerto Rico, which stars Barry Nelson. As soon as the picture is scored, distribution negotiations will be started.

Edward J. Montagne, director of the film, praised the cooperation received from the Government. He said the country has "unlimited possibilities for picture making."

Kentucky Exhibitors Plan Study of Trade Conditions

The Kentucky Association of Theatre Owners' board of directors has appointed a number of permanent committees to study trade conditions. The first reports from the various groups will be given at the annual convention scheduled for October 18 and 19 at the Brown Hotel in Louisville. Following are the heads of the committees: Ralph McClanahan, tax and revenue; Tom Hill, television; Andy Anderson, organization; Gene Lutes, censorship; Eddie Ornstein, showmanship; Willis Vance, drive-ins.

IN NEWSREELS

MOVIE TONE NEWS—Vol. 33, No. 65—U.S. forces press attack in Korea. U.N. hears Austin berate Russia's role in Korean war. Robinson retains boxing title. Hambletonian trotting. Attempt Channel swim.

MOVIE TONE NEWS—Vol. 33, No. 66—Korea. Honor General Van Fleet. Belgian prince now ruler. New Channel swim champ. All-American golf playoff. Bridge stars play for charity. Soap Box Derby.

NEWS OF THE DAY—Vol. 21, No. 299—Marines in Korea. U.N. Channel swimmers. U.S.-Japan meet. Robinson-Fusari fight.

NEWS OF THE DAY—Vol. 21, No. 300—Korea. Canada answers call to arms. Son succeeds Leopold. Truman urges work for handicapped. Soap. Box Derby. All-star football.

PARAMOUNT NEWS—No. 102—U.S. wins Tokyo swim meet. Korean war picture. Welterweight title fight.

PARAMOUNT NEWS—No. 103—All-star football. New Belgian ruler. Olivier arrives. Korea.

TELENEWS DIGEST—Vol. 4, No. 32-B—Korea. MacArthur in Formosa. War in Malaya. Prepare arms for Korea. Swimming wonder.

TELENEWS DIGEST—Vol. 4, No. 33-A—U.N. Army and Marines in Korean action. B-29's strike.

UNIVERSAL NEWS—Vol. 23, No. 377—Korean war story. Robinson outboxes Fusari. The Hambletonian.

UNIVERSAL NEWS—Vol. 23, No. 378—Korea. All-star football. Water skiing. Soap Box Derby.

WARNER PATHE NEWS—Vol. 21, No. 104—MacArthur in Formosa. Council of Europe meets. French-German border is destroyed. Movie star scales the heights. Furuhashi sets new world swim mark. Title bout—Robinson vs. Fusari.

WARNER PATHE NEWS—Vol. 21, No. 105—Truman awards handicapped. New Belgian leader. Hail Channel champ. U.S. and Canada prepare troops for Korea. All-star football. Soap Box Derby.

Columbia Makes Initial Deal for Supercinecolor

With an initial contract for five pictures, Columbia will be the first company to use Cinecolor's new three-color process, known as Supercinecolor, according to Karl Herzog, Cinecolor vice-president. The first film using the new process will be "When Redskins Rode," now shooting. Employing Eastman's new color negative from which three separate negatives are made for processing under Cinecolor's own laboratory system, the process will be made available at 5.2 cents per foot. Plant capacity will limit the use of Supercinecolor to two pictures per month for some time, it was said.

Mrs. Rathvon Producer

Mrs. Helen Rathvon, wife of the former RKO president, and current film financier, and Leith Stevens have formed an independent production company in Hollywood. Their first picture will feature a concert singer.

DURANTE SIGNED FOR TELEVISION

The National Broadcasting Company has signed Jimmy Durante to star in a one-a-month television show in the fall, it was announced this week. Mr. Durante's contract with the network also covers his radio activities. He will be seen on the air Wednesday evenings. Other stars being considered by NBC for rotating assignments include Danny Thomas, Spike Jones and Ed Wynn. The latter already is under contract to the network.

Bernerd, 58, Succumbs

Jeffrey Bernerd, 58, veteran producer for Monogram, died of a heart attack August 10 at his home in Beverly Hills, Cal. Last November he suffered a cerebral hemorrhage but had recovered sufficiently to return to the studio, where he was in charge of the production of "Country Fair" when he succumbed.

Mr. Bernerd was born in London and was associated with film companies abroad before going to Hollywood in 1941. After holding a number of important executive posts with British film companies, Mr. Bernerd arrived in the U. S. and his first assignment was "Where Are Your Children?" for Monogram. His most recent pictures were "Black Gold" produced for Allied Artists, and "Blue Grass of Kentucky" released by Monogram. At the time of his death Mr. Bernerd was preparing to start production on "Blue Blood".

His widow and two stepsons survive.

H. C. Miner, 84, Dead; Was Century Circuit, Founder

H. Clay Miner, 84, chairman of the board of Century Circuit, New York, died August 10 at the Greenwich Hospital in Greenwich, Conn., following a long illness. Mr. Miner, lately of Ft. Pierce, Fla., was born in Brooklyn and was the son of Henry C. Miner, member of the Congress and famed theatrical producer. Active for many years in the management of the Miner theatre, he was later one of the founders of Century, a circuit in Brooklyn and Long Island. He is survived by his wife, Mary; his son, Henry C., Jr., and three grandsons.

William H. Heald

William H. Heald, 73, veteran New England theatre executive, died at his Haverhill, Mass., home August 8. Mr. Heald had managed theatres in Boston, Lawrence and Fitchburg, Mass., and was an assistant manager of the former Majestic theatre, Haverhill. He is survived by his wife.

Sam Hellman

Sam Hellman, 65, screen writer who wrote many of the scripts for the early Shirley Temple films, died August 11 at his home in Beverly Hills. The widow, two daughters and a brother survive.

Universal Wage Offer Stalls Strike

White collar workers at the Universal New York home office last week were diverted from strike action by a "satisfactory wage rise" by the company, Russell Moss, executive vice-president of the IATSE home office employees local H-63, reported late last week in New York.

An issue which remains is retroactive pay for a year, based upon the rise.

"What the Picture did for me"

Columbia

HOEDOWN: Eddie Arnold, Jeff Donnell—Doubled with "Tucson" (Fox) to above average business. No doubt but that the above average attendance came to see and hear Eddie Arnold. The picture has acres and acres of good old corn, but who am I to complain? It brought in the patrons, which is something that few pictures can do now. The supporting feature, "Tucson", was good too. Played Saturday, July 8.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

Eagle Lion-Classics

COWBOY AND THE PRIZEFIGHTER: Jim Bannon, Don Kay Reynolds—One of Jim Bannon's best westerns. It's different and offers somewhat of a respite from the usual western. The prizefighter scene was good, but there just wasn't enough of it. An above average crowd came to see it. Played Friday, Saturday, July 21, 22.—Pat Fleming, Gail Theatre, Round Pond, Ark.

FOUR DAYS LEAVE: Cornel Wilde, Josette Day—This would have been better if all of the dialogue had been French. The two French actresses kept you wondering all through the picture as to what they were talking about—too much talk, talk, no plot. Very dull. Played Wednesday, Thursday, July 26, 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GUILTY OF TREASON: Charles Bickford, Paul Kelly—I sent letters and press sheets to the two Catholic priests in the area, but this picture still did below average business. Took in \$100.00 over film rental. If it hadn't been for the Catholic trade, I wouldn't even have made film rental. This is a picture that *everyone* should see—especially with the communists on the move as they are. However, my experience with people proves to me that the average person doesn't want to see or think of the bad things in the world—only the good things. It's easier for them that way. I'm still glad I played the picture, even if I lost heavily. Played Wednesday and Thursday, July 5, 6.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

Metro-Goldwyn-Mayer

BATTLEGROUND: Van Johnson, John Hodiak—I saw this picture several months ago at a trade showing in the Loew's State Theatre in Memphis. I think every exhibitor there agreed it was good. After playing it here I know every patron will agree "It's as good as they say it is." Give it your best advertising and your best playing time. Played Sunday, July 30.—Pat Fleming, Gail Theatre, Round Pond, Ark.

FATHER OF THE BRIDE: Spencer Tracy, Elizabeth Taylor, Joan Bennett—This was an all-time great picture from the best. All we need is one like this each week and there would be no more worries about this great business.—Bill Dennis, Orpheum Theatre, Elkhart, Ind.

Paramount

CAPTAIN CHINA: John Payne, Gail Russell—This was very good. John Payne was a perfect Captain China. Recommend highly. Played Sunday, July 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HEIRESS, THE: Olivia de Havilland, Montgomery Clift—This was murder in my situation. Played Republic's "Battle for Korea" with this and sent out 2,000 special handbills to box holders on the short and feature. Neither did the trick of bringing in the patrons. My gross was below average—in fact \$20.00 over film rental—for a Sunday and Monday.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

"The Heiress" is certainly not the type picture for a small town and rural community. The patrons who did come to see it seemed to enjoy it, but they were the intelligentsia! Oliva de Havilland was tops, as usual. Played Sunday, Monday, July 9, 10.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

NO MAN OF HER OWN: Barbara Stanwyck, John Lund—Very good drama, well liked by the public. Barbara Stanwyck gave another wonderful performance. John Lund was very good also. Played to average business. Played Tuesday, Wednesday, August 1, 2.—John Blevins, Wyoming Theatre, Mullens, W. Va.

TOP O' THE MORNING: Bing Crosby, Barry Fitzgerald—Played this to our sorrow—such a lemon, with all sour faces leaving the theatre. No story, and worst of all, Fitzgerald overdid his Irish brogue and could not understand half he said. I should have listened to other exhibitors' comment to ditch it. Played Saturday, Sunday, August 5, 6.—Ben Brinck, West Point Theatre, West Point, Iowa.

Republic

BOLD FRONTIERSMAN, THE: Allan Lane, Eddie Waller—I have played a lot of westerns but this is my first one not to have a woman in anywhere, not even on the streets. If they want a 100% all action western, this is it. Business average. Played Friday, Saturday, July 28, 29.—Pat Fleming, Gail Theatre, Round Pond, Ark.

BRIMSTONE: Rod Cameron, Adrian Booth—Played the last day of our homecoming to way below Saturday average gross, but still enough for me to break even. This is a good western with plenty of rootin', tootin', shootin' action. It would have done well without carnival competition. Played Saturday, July 15.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

HELLFIRE: William Elliott, Marie Windsor—A small town natural, and a very good show to play on Sunday. The gambler, played by William Elliott, repents after the preacher is killed saving his life. He runs into much difficulty in trying to make others repent, especially the girl outlaw who can't elude him. Much action occurs in the picture and the title is appropriate to bring in the customers. Played Sunday, July 23.—Pat Fleming, Gail Theatre, Round Pond, Ark.

PUDDIN' HEAD: Judy Canova, Francis Lederer—I played this for one night only—the first night of the Colfax homecoming and carnival. Featured a "Family Night" with it, but there were few families who came. I should have dropped my mid-week change completely because of the homecoming, but hated to lose a change. Instead, I lost my pants as far as gross is concerned. This is another of those corny pictures that should do well in a small situation under favorable playing conditions. Played Tuesday, July 11.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

ROCK ISLAND TRAIL: Forest Tucker, Adele Mara—A good action picture, but a bit slow at times. The cast did a good job but it seems as though it was long and drawn out. Business a bit above average. Played Saturday, Sunday, Monday, August 5, 6, 7.—O. Fomby, Paula Theatre, Homer, La.

SANDS OF IMO JIMA: John Wayne, Adele Mara—John Agar—One of the best pictures of the year; drew people that seldom come. Paid a big price

for it, but was not sorry. The wolf will not hover around your back door when you can get pictures such as this.—Leo W. Smith, Elk Theatre, Elkton, South Dakota.

SINGING GUNS: Vaughn Monroe, Ella Raines—A very good picture. This was Vaughn Monroe's first picture, but he did a good job. Favorable comment. Played Wednesday, Thursday, August 2, 3.—O. Fomby, Paula Theatre, Homer, La.

Twentieth Century-Fox

CHEAPER BY THE DOZEN: Jeanne Crain, Clifton Webb, Myrna Loy—My nomination for the best movie of 1950 goes to "Cheaper by the Dozen." It's pictures like this that give the movies a boost. Clifton Webb's performance will never be equalled. Best actor nomination goes to him. I think it's time for a good family movie won the Academy Award instead of some picture that has to deal with race issues, or some highbrow movie that doesn't appeal to the American public but only to the so-called artistic critics. Played Wednesday, Thursday, July 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

I WAS A MALE WAR BRIDE: Cary Grant, Ann Sheridan—Old—sure all the pictures I play are old. In fact, when I do get a new picture, they think there must be something the matter with it and won't come. But this one is the kind of picture that will still get business even if it is old.—Leo W. Smith, Elk Theatre, Elkton, South Dakota.

SCUDDA HOO, SCUDDA HAY: June Haver, Lon McCallister—I suppose everyone knows this is a good picture for rural patronage. I played it late, but better late than never. Average mid-week business. Comments good. Played Wednesday, Thursday, July 26, 27.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Universal

BUCCANEER'S GIRL: Yvonne de Carlo, Philip Friend—I only have a limited amount of patrons who go for movies like this. They were pleased. Beautiful Technicolor and fair story, but certainly not for our situation. Played Wednesday, Thursday, July 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CURTAIN CALL AT CACTUS CREEK: Donald O'Connor, Gale Storm—Donald O'Connor is one of Hollywood's most versatile actors. This comedy western should please most action fans. Played Monday, Tuesday, July 24, 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FRANCIS: Donald O'Connor, Patricia Medina—One of the top comedies of 1950. I am sure it will be a top grosser of this year.—Bill Dennis, Orpheum Theatre, Elkhart, Ind.

IT AIN'T HAY: LOU ABBOTT, BUD COSTELLO—Playing these Abbott & Costello pictures on the weekend as a part of a double bill will do anybody good. These reissues certainly please and will do good business. Played Friday, Saturday, July 28, 29.—James C. Balkcom, Gray Theatre, Gray, Ga.

RIDE 'EM COWBOY: Lou Abbott, Bud Costello—
(Continued on following page)

(Continued from preceding page)

Another old one doubled with "Fabulous Joe," a United Artists picture, which brought me better than ordinary business.—Leo W. Smith, Elk Theatre, Elkton, South Dakota.

Warner Bros.

BARRICADE: Dane Clark, Raymond Massey—Ruth Roman is very good, but this certainly lacked star power as far as the male role was concerned. Dane Clark does O.K., but if it had a bigger name, it would have been sensational. Raymond Massey was very good. Picture excellent. Played Monday, Tuesday, July 17, 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

COLT '45: Randolph Scott, Ruth Roman—Randolph Scott is one of my most popular stars. "Colt '45" is very good for any small town. Zachary Scott gave a very outstanding performance as the villain. Played Monday, Tuesday, July 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DESTINATION TOKYO: Cary Grant, John Garfield—I'm certainly glad I brought this one back. It did above average business and it packed plenty of action to please all. Played Sunday, July 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

G-MEN: James Cagney, Margaret Lindsay—Brought this back on a double feature and it made an excellent program—James Cagney as you like him. Play this on a double bill and you'll do O.K. Played Wednesday, Thursday, July 21, 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—Georgians still appreciate this one back. It did O.K. on its return. Played Wednesday, Thursday, July 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

WHITE HEAT: James Cagney, Virginia Mayo—Very pleasing program. Played to average business only. Played Sunday, Monday, Tuesday, July 30, 31, August 1.—John W. Blevins, Rialto Theatre, Mullen, W. Va.

Shorts

Columbia

HUGS AND MUGS: Stogie Comedy—The usual slapstick comedy that brings out the laughs.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Metro-Goldwyn-Mayer

COUNTERFEIT CAT: Technicolor Cartoon—Good cartoon about a cat who tries to imitate a dog in order to catch a bird.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Paramount

AQUATIC HOUSE PARTY: Sportlight—Now I know why this was an Academy Award winner. Excellent.—Pat Fleming, Gail Theatre, Round Pond, Ark.

HECTER'S HECTIC LIFE: Noveltoon—Just fair.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

WILD GOOSE CHASE: Sportlight—Very good for those hunters who like this sort of shooting. It's interesting all the way through.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Republic

BATTLE FOR KOREA: Special—Just a news reel misrepresented by the distributor and sold at 400% of regular news reel price.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Para. News Shows Home-Line Defense

To back up our front-line fighting in Korea, Paramount News is currently featuring "Your Part in America's Hour of Sacrifice," a comprehensive round-up of the defense situation on the home front. This public service feature pictures the steps being taken for victory in the war, and the measures being urged to avoid all-out controls in our economy. Pictorial evidence of the dangers involved in hoarding and late on the spot war films climax the presentation.

Short Product in First Run Houses

NEW YORK—Week of Aug. 14

ASTOR: Puss Cafe (Disney Cartoon)....RKO

Feature: Edge of Doom.....RKO

CAPITOL: Candid Mike, No. 4, Series 2

Columbia

Northern England (Fitzpatrick).....MGM

Boogie Woogie Man.....Universal

Feature: Lady Without a Passport.....MGM

CRITERION: Thundering Rails.....Universal

Eight Ball Bunny (cartoon)....Warner Bros.

Feature: Abbott & Costello in the Foreign Legion

Universal

MAYFAIR: Beaver Valley (Disney).....RKO

Feature: Treasure Island.....RKO

PARAMOUNT: Diving Acrobats (World of Sports).....Columbia

Song of the Birds (Noveltoon)....Paramount

Candid Mike.....Columbia

Feature: My Friend Irma Goes West...Paramount

RIVOLI: Heap Hep (cartoon)....Paramount

Fontane Sisters.....20th-Fox

Feature: No Way Out.....20th-Fox

ROXY: Monkey Doodle Dandy (Lew Lehr)

20th-Fox

Denmark.....Republic

All This and Rabbits Stew (Terrytoon)

20th-Fox

Feature: Panic in the Streets.....20th-Fox

STRAND: Wish You Were Here. Warner Bros.

Hillbilly Hare.....Warner Bros.

So You Want to Move.....Warner Bros.

Feature: Kiss Tomorrow Goodbye....Warner Bros.

DuMont Profit Up 57%; Sales Increase 45%

In the first 24 weeks ending June 18, the Allen B. DuMont Laboratories, Inc., television manufacturer and network operator, has reported a net profit increase of 57 per cent and a sales advance of 45 per cent compared to the corresponding period of 1949. Dr. Allen B. DuMont, president, said sales were \$26,786,000 as compared to \$18,487,000.

A net profit of \$2,797,000 after taxes, charges and losses, which is equivalent to \$1.16 a share on 2,358,466 common shares, was reported. In the 1949 period there was a net of \$1,780,000, or 83 cents a share on 2,057,465 common shares.

DuMont has sold 250,000 shares of Class A common stock at \$25 per share, less underwriting discounts and commissions, since March 26, and 6,245 shares of preferred has been converted in Class A common stock as of June 18. The 137,661 shares of preferred outstanding are convertible into 1.1 shares of Class A.

Omaha Variety Has Given \$20,000 to Hospital

Children's matinees in Nebraska, Iowa and South Dakota have brought recently another \$1,529 to the Children's Memorial Hospital, Omaha, bringing to some \$20,000 the amount collected through efforts of the Omaha Variety Tent. Youngsters paid 25 cents to see shows, for which owners and projectionists donated services and time.

Hold Auction in Theatre

The Community Theatre in Rothesay, New Brunswick, was recently rented out to a local auctioneer for an auction of household furnishings for one afternoon. This is believed to be the first time in Canada that a theatre has been used for this purpose.

PCC ITO Meet Sept. 14

The annual convention of the Pacific Coast Conference of Independent Theatre Owners will be held September 14-17 at Cal-Neva on Lake Tahoe.

Football on Theatre TV

Key United Paramount theatres in Chicago and Detroit will this fall televise on their screens a number of Big Ten Conference football games, it was announced this week by Robert O'Brien, United Paramount secretary-treasurer.

Mr. O'Brien said the Big Ten games would be televised on a purely experimental basis. The games would be transmitted via the Paramount Tele-Transcription system and RCA direct projection equipment. The houses that will carry the telecasts in Chicago are the Balaban and Katz State Lake, Tivoli and Uptown, the latter two located in the outlying districts. In Detroit, the Michigan will carry the games.

The games to be televised are nine home games of Northwestern and Illinois, and the University of Michigan games in Detroit.

In view of the cost of the project, it has been agreed that special admission prices will be charged, with patrons permitted to see the film program for the same price.

Monogram, Allied Artists Convention Sept. 5

Steve Broidy, president of Monogram and Allied Arts, has announced that the company will hold its first convention in Los Angeles since 1944 when this year's annual national three-day meeting convenes at the Ambassador Hotel September 5. At this time, Mr. Broidy will outline the company's 1950-51 program as well as review the progress made in sales and production during the past season. More than 100 of the sales staff and franchise holders and branch managers are expected to attend the sessions.

"Bergerac" Tour Set

With his initial appearance set for August 24 in San Francisco, Jose Ferrer will start a nationwide lecture tour and personal appearances in connection with "Cyrano De Bergerac," Stanley Kramer's latest production for United Artists release.

MOTION PICTURE HERALD, AUGUST 19, 1950

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Real Treasure Found on "Treasure Island"

TERRY TURNER, national director of exploitation for RKO-Radio Pictures, has uncovered a treasure chest of exploitation, worth millions of potential admissions to theatre managers. In one of the greatest tie-in "give-away" campaigns in history, he will coordinate theatre managers, newspapers and merchants in 40 cities in a nation-wide "treasure hunt" for the promotion of Walt Disney's new picture, "Treasure Island," in which 16,000,000 patrons will be involved.

Aided and abetted by 14 RKO field men, he has enlisted the cooperation of manufacturers and local businessmen to underwrite merchandise prizes with a retail value of more than \$250,000. They have also supplied sixteen million numbered cardboard keys, distributed through newspapers, radio stations and other sponsors. The "hunter" searches through the stores to find his corresponding number on posted lists. When he finds it, he is given a real key which opens one of the thirty or more "Treasure Chests" on display in each city. Then he is directed to the proper performance at the theatre where he will receive his gift, on stage, with appropriate ceremonies.

Upwards of 500,000 lines of cooperative advertising are expected to result, from a list of leading stores and important newspapers that reads like a national directory. Plus such extra promotions as 10-page special newspaper sections, along with added radio time, in many communities. The whole thing is just the old-fashioned "treasure hunt" on a big scale, but it proves that while there's nothing new under the sun, and especially in exploitation, you can still do the same things over again.

The RCA-Victor company will again cooperate in the advertising of "Treasure Island" as they did with "Cinderella." In the previous instance, the record company allocated \$75,000, for a special campaign aimed at cooperation between neighborhood stores and nearby theatres, at the point of sale. There's one thing about RCA-Victor

ACROSS THE TABLE

In this issue of the Round Table, we want to welcome as new members, many who have been regular contributors to the original exhibitor's reports department—"What The Picture Did For Me"—and extend to Round Table members an invitation to participate in both departments.

We believe there are many small town situations who regularly report "What The Picture Did For Me" that could join the Round Table with their reports of exploitation and showmanship—and we think, too, that many Round Table members might be inclined to submit their comments for the benefit of others, in the section devoted to box office performance.

The *Herald* is proud of "What The Picture Did For Me"—established October 14, 1916, widely quoted and copied as a service department for the benefit of exhibitors and managers, to say nothing of being a source of important information to producers and distributors. It's a place to bestow both praise and criticism, and what you say, goes. The chance to say it is your privilege.

Look for the eventual outcome, which we confidently expect: That small town managers who have studied their problems and picked their pictures so carefully over so long a period, have come to know that even the best pictures require showmanship, and have learned the truth of the axiom: "The picture that will sell itself has yet to be made."

cooperation—it can be found on almost any Main Street—and you have only to join up for the benefit of sponsorship. The stores have their own pressbook and newspaper ad mats ready. It's your cue to go calling, with your campaign in hand.

Q The very versatile Larry Woodin, manager of two theatres in Wellsboro, Pa., owner of a radio station that covers his fifty-mile radius "like a tent," director of the Pennsylvania division of the "Miss America Pageant" and showman extraordinary, has taken on another odd job for his spare moments. He is reviving a song he wrote some years ago, entitled "Come On America," and using it to promote a Roy Rogers "Come On America" night, with Roy himself making a recording for the purpose. The song re-appears in a Republic picture and he hopes it may inspire "Come On America" nights in many small town theatres, across the nation. He says he is in his fifth week of "Talent Nights" and has been flooded with acts from all over the section.

Q Latest release in the valuable "This Is America" series from RKO Pathe is called "House of Mercy" and it shows the operations of a typical community hospital and its faithful, untiring service to humanity. The locale is any place and refers to an average citizen, who ordinarily either takes such things for granted or is woefully uninformed. Managers will find this short film of excellent value in public relations activity.

Q With "The Black Rose" coming up for preview at special press showings in many cities, managers may benefit by introducing the idea of the picture through a generous use of the "Black Rose" cocktail, which 20th Century-Fox showmanship headquarters in New York tried out so successfully. Schenley's have representatives in almost every city who will cooperate. (Special note to New Orleans members: A "Black Rose" cocktail is a Sazerac plus grenadine, on fine ice. —Walter Brooks

"Furious Thursday" In Tucson, Arizona

Merchants in Tucson, Arizona, went all out in a 22-day "Furies Money Festival", to properly introduce the world premiere of Paramount's new picture "The Furies", with stage money distributed dollar-for-dollar to store customers for their purchases. The auction of merchandise was so terrific it had to be held in a ball park! Folks bid with "Furies Money" to obtain a raft of things. Below, employees of Sears-Roebuck hand out "Furies" money; at right, a typical window display, around town.



And Here's How Things Are In Tacoma!



Russell Schmidt, city manager for John Hamrick's five theatres in Tacoma, Washington, has been sending us loads of pictures of his promotional activities, and we've been thinking of a Tacoma picture page. But here are samples, crediting the "Ticket To Tomahawk" ticket booth, at left, to Les Fagg, manager of the



Roxy Theatre, and the genuine umpires (of the Western International League) who were guests (good for publicity pictures) on the opening night of "Kill The Umpire"—arranged by Carroll Birdsell, manager of the Rialto. We expect to show you more good stunts that come from Tacoma.

G. Germain Hits Gold

Among several good campaigns entered by Gerry Germain, manager of Dipson's Palace theatre, Jamestown, N. Y., is one showing his excellent treatment of Walt Disney's "Treasure Island" that is complete in every detail. Gerry used the "treasure hunt" outlined in the pressbook, plus every variation in the exploitation of the film. He says, "Not being one of the cities or towns selected by RKO for the national 'treasure hunt' we rolled up our sleeves and went to work"—and the result is as good as any that will be shown elsewhere.

Campaign led off with large cooperative ad placed by a local store, who installed window displays and inside tieups to coincide with the treasure chest on display in the theatre lobby. Four winners contended for prizes. A nice series of "teaser ads" was also placed by the store. The theatre's own advertising was generous and well planned, using pressbook mats. A "mystery voice" contest over station WJTN obtained a half hour's free time through eight days. Excellent large flyers were distributed in a coloring contest, and over 500 were returned as entries. Outside billing included three 24-sheets, three 6-sheets, 40 3-sheets, 30 1-sheets and 300 window cards.

"The Soap Box Derby" ran against Gerry as competition to "Treasure Island," and he says, "We couldn't beat 'em, so we joined 'em." Resulting tieup caught front page notice in the *Jamestown Post-Journal*, and participation in this event, which was sponsored by the Jamestown Optimist Club and Chevrolet dealers.

Small Town Gives Ball

Jim Castle, Paramount exploiteer out of the St. Louis exchange, reports the Annual Buccaneer Ball given by the Branson High School in cooperation with Steve Miller, manager of the Owens theatre, in Branson, Mo.—a really small town. Jim himself sparkplugged the affair by acting as master of ceremonies, while Steve entered as one of the "contenders" on the comedy side, in an impersonation of "Miss Elsie Lowbucket" which brought down the house. Bob Hope picked the real winner from photographs airmailed to Hollywood.

Five "Queens" were finalists in the contest, and they were royally entertained at a dinner, followed by the ball in the High School gymnasium. At this time Bob Hope's selection was announced and the winner was crowned with appropriate ceremonies. Affair accumulated a lot of publicity in the *White River Leader*, published in Branson, and the nearby Springfield (Mo.) *News and Leader*. James Cody, writing for the Branson Consolidated Schools, expressed his appreciation. Jim Castle had fun, too.

SHOWMEN IN ACTION

Sal Adorno, manager of the Palace theatre, Middletown, Conn., gave free tickets to the first 25 girls and the first 25 boys in line dressed in western costume, at the Saturday matinee of "Annie Get Your Gun."

George Baldwin, manager of the Florida theatre, West Palm Beach, had the cooperation of National Airlines, including the loan of an attractive hostess, as lobby display for "The Big Lift."

Joe Boyle, manager of Loew's Poli theatre, Norwich, Conn., observed his first anniversary with a birthday cake that stood as high as the life-size Esther Williams cut-out, in the lobby.

Pearce Parkhurst, manager of the Lansing Drive-In theatre, Lansing, Mich., in with two more campaigns which he has conducted in his series to show the best exploitation for open-air theatres.

Paul Purdy, general manager of Kounaris-Tolis-Ulyssis theatres, Meriden, Conn., employed a real sharpshooter in conjunction with the opening of "Winchester 73," thus following the pattern of Universal's world premiere at New Haven.

Leonard Tuttle, manager of the St. Albans theatre, St. Albans, L. I., had a character hanging on a lamppost as a lobby ad for "The Big Hangover."

Adam Goelz, manager of the Met theatre, Baltimore, got news pictures in the local *Afro-American* and a good newspaper break on his tie-in with the Coast Guard for "Golden Gloves Story."

Billy Wilson, manager of the Beacham theatre, Orlando, Fla., handled details of a "Miss Orlando of 1950" contest, and friends are saying "How lucky can you get?"

Jack O'Sullivan, manager of the Danbury Drive-In theatre, Danbury, Conn., made capital of a name contest for a newly acquired pony for his children's rides.

Dick Feldman submitting tear sheets to show his fine campaign on "Abbott and Costello in the Foreign Legion" at Schine's Paramount theatre, Syracuse.

Thomas Leonard, manager of State theatre, Rhinelander, Wisc., shows good use of the herald on "Broken Arrow," with a local store paying the bill through a back-page ad.

Lou Cohen, manager of Loew's Poli theatre, Hartford, and Norman Levinson, his assistant, promoted \$200 in prizes to put over his contest to find "The Duchess of Hartford" with a stage band and radio tie-in through station WTHT, all cost-free. "The Duchess of Idaho" sparkplugged a lot of contests from all over the country.

W. B. Small, manager of the Victoria theatre, New Smyrna, Fla., thought up a slick trick in a small town to make talk about "The Yellow Cab Man." He set up what looked like a new taxi service in front of the theatre, but didn't explain until later.

Larry Levy, manager of Loew's theatre, Reading, Pa., hands in one of the best campaigns on "Annie Get Your Gun" thus far received at the Round Table. He makes good use of a 24-sheet "traveling billboard" for day or night street ballyhoo.

Boyd Sparrow, getting away from the use of regular marquee letters, made up a transparent display for the run of "Annie Get Your Gun" at Loew's Warfield theatre, San Francisco, which caused comment and was especially attractive at night.

Lou S. Hart, manager of the Avon theatre, Watertown, N. Y., held a "Thousand Islands Treasure Hunt" as exploitation for "Treasure Island" and held a costume contest for youngsters that brought out newspaper photographers.

Jules Curley, manager of Keeney's theatre, Elmira, N. Y., was a recent visitor at the Round Table, bringing news of our old home town.

Rudy Koutnik, manager of the Fox Palace theatre, Milwaukee, had a 10-foot rocket on a two-wheel trailer, as street ballyhoo for "Rocketship X-M." On the trailer were two ushers from the theatre, handing out tickets to the moon!

Fred R. Greenway, manager of Loew's Poli-Palace theatre, Hartford, used a perfect Sunday afternoon to exploit "The Duchess of Idaho." On the mainsail of a shoreline boat at a nearby beach was a more-than-life-size cut-out of Esther Williams.

Ray McNamara, manager of the Allyn theatre, Hartford, found that a local boy had a small part in "So Young, So Bad," so he obtained more than a small bit of publicity from it.

Maurice Druker, manager of Loew's State theatre, Providence, R. I., had a complete campaign for "Father of the Bride" with all the trimmings and accoutrements.

Larry Capillo, manager of the Maine theatre, Portland, Me., used exciting newspaper ad mats to proclaim "the future is here" as advertising for "Rocketship X-M."

Lester Pollock, manager of Loew's theatre, Rochester, N. Y., is well fortified in the third quarter of the Quigley Awards competition with several typically ingenious campaigns. Lester always turns in a showmanly job, and lately he has been outdoing himself as a contender for Quigley Awards.

Down Under Shows Fine Campaigns

Charles Kerwin, manager of the Tivoli theatre, Brisbane, Australia, has been honored by Greater Union Theatres, Ltd., in their selection of his campaign on "Sons of Matthew"—(released in the U. S. by Universal-International under the title "The Rugged O'Riordens") as the best in the six-month run of that picture through their first-run theatres. The campaign is very impressive and is entered in the third quarter as an entry for the Quigley Awards in the overseas classification.

Basis of the campaign was a competition sponsored by Stromberg-Carlson, based on who were the "Sons of Matthew" as they played their parts in the film. The resulting cooperative advertising, and the distribution of entry blanks by the sponsor, literally "covered the town." Exceptional press response, exciting window displays, and further tieups with other commercial houses, gave the Brisbane run the edge over other houses. A highlight was the screening of the picture in the meeting room of the Queensland State Parliament, which made history as a first.

Cliff Hoyt, director of advertising and publicity for Hoyts Theatres, Ltd., Sydney, sends samples of the showmanship found in their first-run situations in Australian cities. It was worth five pounds to identify a double of Clifton Webb, as street ballyhoo for "Mr. Belvedere," and unusual newspaper ads for "Pinky" and "Home of the Brave" accented the strong characteristics of these important pictures.

Sid Kleper Sells A Double Bill

Sid Kleper, manager of Loew's Poli-Bijou, New Haven, Conn., sells two MGM pictures on a double bill, "Mystery Street" and "Happy Years," in a combination that is similarly sold in other situations. The campaign includes special window cards, printed locally, imprinted restaurant napkins, shopping bags, window tieups, camera and book store co-ops, radio time and particularly, a beach rally, in which good looking gals wore large hearts, bearing name of theatre and playdates, for two summertime hits.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.



Selling Approach

THE FURIES—Paramount. The brand of greatness is on "The Furies"—an empire of treachery and violence. A bold terrifying story by the author of "Duel in the Sun." Daughter against father as she challenges him to a bitter war. She uses the man in her life to wrest from her own parents the Ranch-Empire known as "The Furies." Try to find a way to make it clear that "The Furies" is the name of a place, in your advertising. The 24-sheet carries a pictorial group under the sign reading "The Furies," which refers to the ranch, not to the characters. Barbara Stanwyck, Walter Huston and a great cast in a strong picture. It is one of the most memorable westerns in the history of films. Newspaper advertising mats are strong and good, with a variety to please all. We like those that accent the characters and bring out the strength of the cast. You'll find these in all sizes, down to No. 204 in two columns. There is a series of five advance teasers that sell the action in this picture and you can use these over five days to the exclusion of larger space, if necessary. No herald is offered, but you can print your own from an over-sized ad mat. Two mats, No. 406 and 407, give you a different slant; and two others, No. 306 and 408, offer still another style. Pick what looks best and most unusual to you. No lack of sales approach in this advertising. Exploitation in the key cities has been the issue of "Furies Money"—stage money paid out dollar for dollar by merchants as shown on the picture page in this issue of the Round Table, and fully explained in pressbook. You can get mats to print this money in five denominations, \$1, \$5, \$10, \$20 and \$50, all on special mat No. 4EA. A national contest, closing December 31st, will send a number of winners for a two weeks, all-expense vacation to the real "Furies" Ranch, near Tucson, Arizona.

THREE LITTLE WORDS—Metro-Goldwyn-Mayer. In color by Technicolor. A wonderful musical—2 love stories, 4 big stars, 15 hit tunes, 1,000 laughs. Fred Astaire and Vera Ellen, Red Skelton and Arlene Dahl in a mixed foursome. One of the most enjoyable musical films ever screened, with more story and lots of good songs and dancing. Red Skelton will surprise you in a serious role, but not too serious. He's still Red Skelton. Fred Astaire has Vera Ellen as a partner who can out-dance him. Keenan Wynn is there to add laughs, and Arlene Dahl in the looks department, with Gloria De Haven to help her. A set of teaser ads are the best newspaper ads in the book, and will support the 24-sheet and other posters in selling the song and dance approach. The dancer flying through the air has been the key of advertising used on Broadway at Loew's State theatre. But a majority of pressbook ads are too jam-crowded with type to get or hold attention, which gets in everything, but we rather have it not so jumbled, with more white space. Look them over and pick what pleases you most. We like some better than others, but Loew's ads for the State have been generally less crowded and more attractive. Nos. L-205 and L-301 are recommended, out of the pressbook, to supplement the teasers. Something new in the music department are nine published song sheets with movie tie-in covers, and unusually good cooperation through MGM records, with an album recorded from the picture's song track, and Decca Records, with another album and long-playing records. It will pay you to contact all Astaire dance studios—a complete list in 33 cities is contained in the pressbook, along with good exploitation and street stunts. All the posters will make cut-outs for lobby or marquee and these have been pictured in the pressbook for your information. Try 'em.

Strong Competitive Ads At The Point of Sale

Robert T. Marhenke, manager of the Hiway theatre, Essex, Md., a suburb of Baltimore, send a tear sheet from the *Eastern Enterprise* showing his modest and effective one-column ad using pressbook mats, but the thing that strikes our eye is the larger ad for Harness Racing, every night, and the full page of television sets from \$169 up, with nothing down, 24 months to pay, and free prizes for the first fifty who come to the salesroom. That kind of competition takes movie customers right out of circulation.

A Matter of Punctuation

Half the world doesn't know how. The other half lives.

—Martin Theatres Tipster

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast
over 1/4 Century

Refreshment
Service for
DRIVE - IN THEATRES

SPORTSERVICE CORP. Phone
SPORTSERVICE BLDG. + BUFFALO, N. Y. WA. 2506

FOR 31 YEARS THE LEADERS
in the
SPECIAL TRAILER FIELD
•
GUARANTEED QUALITY
GOOD SHOWMANSHIP
P.B.Q. SERVICE

SEND YOUR
NEXT ORDER TO

FILMACK

CHICAGO - 1327 S. Wabash Ave.
NEW YORK - 619 West 54th St.

Two British Companies' Revenue Up

Company chairmen have been rendering accounts of their stewardship to their stockholders in London.

Sir Philip Warter, who recently had announced that the trading profits of the Associated British Picture Corporation Ltd. had risen from £2,038,762 to £2,205,624, was able to tell stockholders that their Corporation's reserves now stand at £4,671,909, compared with the issued ordinary capital of £2,000,000. He had some shrewd observations to offer on the run of film business, saying, for example:

"As I forecast last year, receipts at the box office have shown a downward trend, although there is ample evidence to show that attendances at the limited number of pictures of outstanding appeal have been as high as ever. The public are discriminating to an increasing extent in their choice of films and the only satisfactory way of arresting the downward trend is by way of better films."

Sir Philip told his stockholders that close examination of the position led him to believe that it was by no means certain that television was as yet a serious competitor.

Harold C. Drayton, chairman of the British Lion Corporation, had by no means such a happy report to make. Mr. Drayton is still struggling with the Corporation's previous cataclysmic losses. He doesn't yet see the end. "When valuing the films last year," he said, "the directors calculated to the best of their ability what they thought the loss would be. Unfortunately, world revenues not having come up to expectations, it is now thought that the provision may be inadequate, and in the directors' report they state that the further loss may be in the region of £300,000 to £400,000."

At the end of the year's trading, Mr. Drayton finds a balance of £9,700 only. British Lion has current liabilities of £3,500,000 of which around £3,000,000 represents an advance by the Government's Film Finance Corporation. Mr. Drayton promised his stockholders that the most drastic economies are being made in his production costs, but warned they must wait until at least March 1952 to see the results of his work.

Brighter news came with the report of Shipman and King Cinemas Ltd. for the year ended April 1, 1950. The company owns 39 choice cinemas. The report shows that gross profit on the years' trading amounted to £127,714, compared to £132,860 in the previous year. Dividend was maintained at five per cent.

American's New House

American Theatres Corporation is building a 1,000-seat theatre at Swampscott, Mass. It will be part of a shopping unit of 11 fronts facing the ocean at Fisherman's Beach.

FOREIGN REVIEW

BITTER RICE

(*Riso Amaro*)

(Lux Films—Italian with English subtitles)

Filmed in the Po Valley rice fields of Italy with hundreds of rice workers as extras, Lux's latest import from Italy ranks with the best of that country's film product, both technically and artistically. It concerns two girls: Silvana Mangano, whose search for adventure leads her to crime and eventual death, and the American actress, Doris Dowling, an associate of a criminal who finds happiness and love as a field hand. Supporting are Vittorio Gassman, a handsome but ruthless criminal who uses women as his tools in crime, and Raf Vallone, an army sergeant, who shows Miss Dowling crime doesn't pay. All are excellent. Produced by Dino De Laurentis and directed by Giuseppe De Santis, the picture, however, is designed solely for mature, adult audiences who patronize the art theatres, since the story deals with sadism, rape, elicit love, murder and suicide, while its costuming suggestive situations and dialogue leave little to the imagination. Running time, 112 minutes. Adult audience classification. *Very good.*—G. H. S.

Allies Auctioning Vast UFA Film Enterprises

The \$200,000,000 UFA film enterprises, including three studios, 40 theatres, an equipment company, patents, and rights to many pre-war pictures, will be auctioned, the Allied High Commission for Germany has decided. The action is to break monopoly. Bidding on studios is limited in the instance of foreigners to 25 per cent of the control of any one studio. Forbidden to bid are Nazis, governments and their officials, parties, and former UFA executives.

Universal Has \$1.06 Dividend

The board of directors of Universal Pictures Company, Inc., last week declared a quarterly dividend of \$1.06 per share on the 4¼ per cent cumulative preferred stock, payable September 1 to stockholders of record August 15.

General Register to Meet

Sales personnel of the General Register Corporation will meet at the Stevens Hotel, Chicago, October 6 and 7, preceding the annual TESMA trade show. William Stober, general sales manager, will preside.

CANADIAN INDUSTRY PLEDGES RESOURCES

The Canadian film industry stands ready to serve in any way it can in the present war emergency, it was said this week by a spokesman for the Motion Picture Industry Council of Canada. "The motion picture industry stands ready to do its part again in the event of a war," he said. In the last war, much of the war work was accomplished by the Canadian Film War Services Committee headed by John J. Fitzgibbons as national chairman. Mr. Fitzgibbons is president of Famous Players-Canadian.

Grosses in Britain Gain, Says Report

by PETER BURNUP
in London

Britain's Board of Trade had heartening news for the film industry in its statistics published in the Board's *Journal*. The figures were the result of the first statutorily ordered enquiry into the trade's fiscal set-up.

They show that in the first three months of this year there were 371,063,000 payments for admission into cinemas and that gross box office takings in that period were £28,040,000 (\$78,512,000).

The board's questionnaire covered seating capacity, receipts, payment for film hire and for live entertainment, and employment. As this is the first inquiry of its kind no figures are available to compare the takings with those of last year, but the increase in film-going can be seen in the entertainment tax figures.

In the first quarter of last year cinemas paid £9,461,000 in entertainment tax. In the first quarter of this year they paid £9,939,000—an increase of £478,000.

The questionnaire was sent to 4,692 theatres. All but 109 (closed, showing live entertainment, or unable to make returns) sent in their statistics. These showed that of the £18,101,000 left them after entertainment tax the cinemas paid £6,497,000—35.9 per cent—for the hire of films.

Calculated on the gross takings, the average payment for admission was 18.1d., although there were marked regional differences, prices in the south being higher than in the north.

The news of production was by no means so cheerful. The decline which was apparent in 1949 continued in the first quarter of this year, says the *Journal*. Half of the sound stages in producer-operated studios were idle at the end of the quarter, a sharp increase from the end of December, 1949. In other studios three-quarters of the sound stages remained idle.

Forward bookings of studio space also fell sharply. The decrease in production and studio activity led to a further, though less sharp, fall in full employment.

"Trio" Set for Opening At Sutton in October

"Trio", J. Arthur Rank's sequel to his "Quartet", will open October 10 at the Sutton theatre in New York, it was announced this week by Paramount, the distributor. "Quartet" enjoyed a long run at this theatre last year. "Trio" was produced in Britain and uses the same format as its predecessor, in this case three short stories by Somerset Maugham used each as separate entities. Mr. Maugham appears in a prologue before each episode. The stories used are Mr. Maugham's "Sanatorium", "The Verger" and "Mr. Knowall".

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 115 attractions and 8,677 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 11 preceding issues of the HERALD. Daggers denote attractions published for the first time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello in the Foreign Legion (U.I.)	—	23	18	2	—
Annie Get Your Gun (MGM)	52	29	10	—	—
Asphalt Jungle, The (MGM)	—	9	11	39	11
Baron of Arizona (Lippert)	1	10	12	16	25
Barricade (W.B.)	—	1	15	66	42
Beau Geste (Para.)	—	3	3	—	5
Belle of Old Mexico (Rep.)	—	—	—	—	7
Big Hangover, The (MGM)	—	16	45	36	13
Big Lift, The (20th-Fox)	—	3	49	83	17
Black Hand (MGM)	—	1	5	99	22
†Blossoms in the Dust (MGM)	2	3	1	—	—
Bodyhold (Col.)	—	—	—	4	1
Boy From Indiana (E.L.C.)	—	—	2	3	4
Bright Leaf (W.B.)	12	30	19	4	8
Buccaneer's Girl (U.I.)	—	15	21	24	21
Caged (W.B.)	1	19	9	11	4
Captain Carey, U.S.A. (Para.)	1	3	45	86	35
Capture, The (RKO Radio)	—	—	1	3	3
Cargo to Capetown (Col.)	1	1	97	43	20
†Cariboo Trail, The (20th-Fox)	—	2	9	—	—
Chain Lightning (W.B.)	—	8	30	16	15
Champagne for Caesar (U.A.)	—	22	31	5	5
Cheaper by the Dozen (20th-Fox)	182	59	12	67	4
Cinderella (RKO Radio)	27	36	28	71	2
Colt 45 (W.B.)	4	67	99	15	4
Comanche Territory (U.I.)	8	33	59	63	21
Conspirator, The (MGM)	—	7	17	8	24
Crisis (MGM)	—	—	1	9	9
Curtain Call at Cactus Creek (U.I.)	—	—	23	46	4
Dakota Lil (20th-Fox)	—	18	13	25	6
Damned Don't Cry, The (W.B.)	2	9	62	116	32
Daughter of Rosie O'Grady, The (W.B.)	2	39	86	99	16
D.O.A. (U.A.)	—	6	15	1	1
†Destination Tokio (W.B.)	1	1	—	—	8
Duchess of Idaho (MGM)	22	37	11	—	—
Eagle and the Hawk, The (Para.)	1	26	81	94	2
Father Is a Bachelor (Col.)	—	8	14	47	36
Father of the Bride (MGM)	60	40	22	4	—
Flame and the Arrow, The (W.B.)	3	9	12	—	—
Fortunes of Captain Blood (Col.)	—	—	8	8	1
Francis (U.I.)	66	82	74	4	—
†Furies, The (Para.)	—	1	1	3	—
Golden Gloves Story, The (E.L.C.)	—	—	7	5	5
Golden Twenties, The (RKO Radio)	1	4	1	—	—
Good Humor Man, The (Col.)	—	1	13	14	3
Great Jewel Robber, The (W.B.)	—	—	2	1	3
Great Rupert, The (E.L.C.)	—	—	8	4	15
Gunfighter, The (20th-Fox)	2	35	75	30	2
Happy Years, The (MGM)	—	1	19	6	2
House by the River (Rep.)	—	—	—	2	4

	EX	AA	AV	BA	PR
I Was a Shoplifter (U.I.)	—	—	2	4	2
In a Lonely Place (Col.)	—	—	8	13	7
Intruder in the Dust (MGM)	—	1	1	1	6
Jackie Robinson Story, The (E.L.C.)	—	7	7	2	23
Kid From Texas, The (U.I.)	3	19	21	15	—
Kill the Umpire (Col.)	—	14	15	78	12
Kiss for Corliss, A (U.A.)	—	—	8	6	1
Lawless, The (Para.)	—	—	5	6	7
Lives of a Bengal Lancer (Para.)	—	3	2	—	7
Love Happy (U.A.)	—	5	31	20	—
Love That Brute (20th-Fox)	—	—	3	33	14
Ma and Pa Kettle Go To Town (U.I.)	71	73	74	43	1
Mother Didn't Tell Me (20th-Fox)	—	7	21	115	2
My Friend Irma Goes West (Para.)	5	34	42	8	2
†Mystery Street (MGM)	—	—	1	1	2
Nancy Goes to Rio (MGM)	—	9	72	79	10
Nevadan, The (Col.)	—	7	19	7	1
Night and the City (20th-Fox)	—	—	14	8	6
No Man of Her Own (Para.)	—	4	25	63	62
No Sad Songs For Me (Col.)	1	1	31	53	46
One Way Street (U.I.)	—	—	5	4	5
†Our Very Own (RKO Radio)	3	1	1	—	—
Outriders, The (MGM)	1	13	65	71	74
Outside the Wall (U.I.)	—	4	5	56	3
Paid in Full (Para.)	1	5	26	51	4
Palomino, The (Col.)	—	1	9	1	4
Peggy (U.I.)	1	7	15	10	—
Perfect Strangers (W.B.)	—	—	12	69	25
Please Believe Me (MGM)	—	10	3	38	8
Quicksand (U.A.)	—	—	8	6	6
Reformer and the Redhead, The (MGM)	1	11	108	83	38
Return of the Frontiersman (W.B.)	—	—	7	9	3
Riding High (Para.)	4	28	72	91	14
Rock Island Trail (Rep.)	—	1	16	9	3
Rocketship XM (Lippert)	3	8	3	1	1
Rogues of Sherwood Forest (Col.)	—	17	9	2	—
Samson and Delilah (Para.)	8	20	4	—	1
Sands of Iwo Jima (Rep.)	11	11	—	1	—
Savage Horde, The (Rep.)	—	—	2	11	2
Secret Fury, The (RKO-Radio)	—	—	7	28	10
Shadow on the Wall (MGM)	—	—	3	7	19
Side Street (MGM)	—	2	8	59	10
Sierra (U.I.)	—	6	24	7	5
Skipper Surprised His Wife, The (MGM)	—	2	4	22	3
Square Dance Katy (Mono.)	—	1	3	2	—
Stage Fright (W.B.)	—	1	88	12	33
Stars In My Crown (MGM)	37	11	10	2	—
Stella (20th-Fox)	—	—	2	3	5
Tarzan and the Slave Girl (RKO Radio)	—	10	12	6	—
Third Man, The (S.R.O.)	6	22	40	26	41
Three Came Home (20th-Fox)	5	43	58	43	6
†Three Little Words (MGM)	11	1	—	—	—
Ticket to Tomahawk, A (20th-Fox)	10	6	64	91	24
Treasure Island (RKO Radio)	3	11	5	—	—
Under My Skin (20th-Fox)	—	—	40	13	14
Wabash Avenue (20th-Fox)	6	34	78	103	18
Wagonmaster (RKO Radio)	—	6	7	24	1
Wake Island (Para.)	—	1	1	4	—
Where the Sidewalk Ends (20th-Fox)	—	—	1	10	—
White Tower, The (RKO Radio)	—	1	6	3	2
Winchester 73 (U.I.)	24	47	31	3	—
Woman of Distinction, A (Col.)	—	3	25	60	16
Woman on Pier 13, The (RKO Radio)	—	1	4	4	2
Yellow Cab Man, The (MGM)	3	15	69	79	2
Young Man With a Horn (W.B.)	1	4	16	102	29

THEATRE SALES

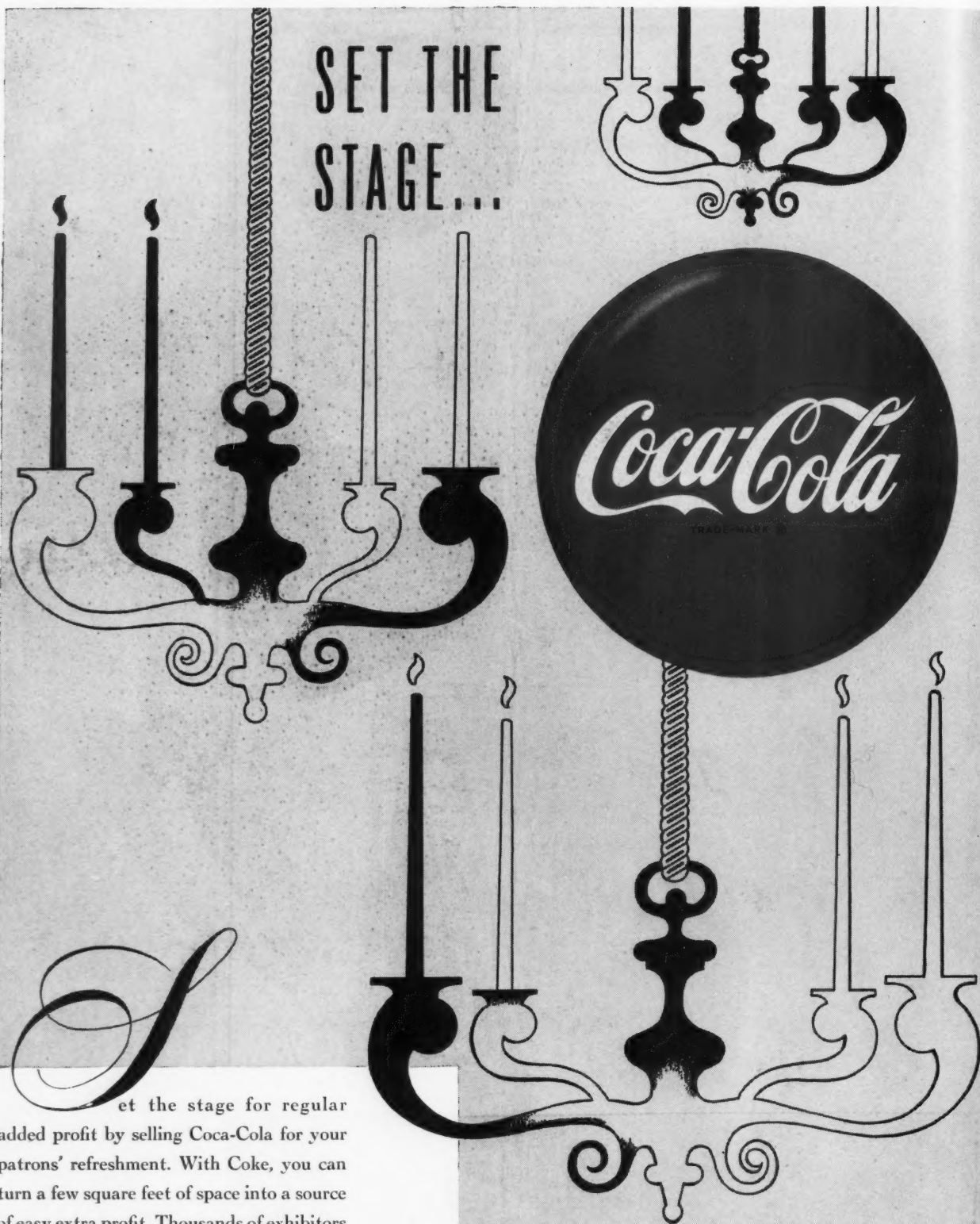


TRADE ALERT TO EFFECTS OF CRISIS

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Henry Heide, Inc., 313 Hudson Street, New York City.
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Rockwood & Co., 88 Washington Avenue, Brooklyn 5, N. Y.
Switzer's Licorice Company, 612 No. First Street, St. Louis 2, Mo.

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The Prestaloy Company, 45 Harrison St., New Rochelle, N. Y.

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General Equipment Sales, Inc., 824 South West Street, Indianapolis, Indiana.

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REFRESHMENT TRADE ALERT TO EFFECT OF CRISIS

How will the present crisis in Korea—with all its ramifications—affect the theatre concession business?

That is the question that is perhaps uppermost in the minds of all exhibitors—large, small, independent and affiliated—who derive a large part of their revenue from the sales of candy, popcorn, ice cream, pop and other associated delicacies.

While distributors and retailers up to last week had no alternative but to adopt a wait-and-see attitude—with future policies depending largely on how far the nation's military and economy would be mobilized—a sufficient number of things had already taken place to give the industry an idea of the shape of things to come.

Operators Prepared for Any Contingency

And on the basis of what had already taken place—provision for immediate price controls and rationing, if necessary; allocation of certain materials; the sudden increase in prices for many commodities after the Korean break, followed by evidence of a gradual levelling off—it was apparent that in the months to come, all those connected with the concession industry could be reasonably sure of at least one thing: This time, they would not have to be caught with their plans down.

In recent weeks it has become apparent from the activity in Washington that the country would slowly be geared to a war economy, as it were, even if the Korean conflict resolves itself into a peaceful ending. On the other hand, Korea may be the first spark igniting a larger conflagration. That some controls will be imposed appeared certain, but unlike the circumstances of the last war, the businessman was this time being given plenty of time to prepare himself for any eventuality.

This did not mean, of course, that he should stock up on any merchandise which he feared might be in short supply; on the contrary, all evidence pointed to the fact that for now and in the immediate future the matter of shortage need not be one of his main worries.

Sugar Situation Not As Bad as Pictured

There was ample justification, however, for everyone concerned to take inventory, as it were, of the current situation and how it might change in the months to come. This is how the setup appears at the moment.

SUGAR, naturally, is an important ingredient for day-to-day living and as has been seen in recent weeks, is usually about the first commodity to react from a supply and price point-of-view to any crisis. But the situation certainly is not as bad as had been imagined. In the first place, the original "run" on the product with consequent price rise has showed signs of level-

SAYS POPCORN FILM WOULD BOOST SALES

Production of a film concerning the popcorn production, processing and handling in theatres would boost corn sales, according to the latest bulletin from Iowa-Nebraska Allied. They suggest that a popcorn distributor or the Popcorn Association produce the film for theatre use, stating that it could be similar to the candy industry's short "The Sweetest Story Ever Told." This film they report, "sure sold candy."

ing off. And some weeks ago the sugar import quota was increased by 350,000 tons to meet the heavy domestic demand.

While it is entirely conceivable that because of future demands some items may be found in short supply on the theatre counters, there is certainly no present cause for alarm. Following is as up-to-the-minute as possible a dissertation of what the theatre operator should know about present and possible future conditions:

CANDY: There is plenty of sugar and cocoa supply on hand for present and immediate future needs. Aggravation of the war situation may mean restricted shipping facilities, and sugar, cocoa, essential oils, coconut and coconut oils may then be in short supply. They may be some revisions in prices, and the distributors are in the process of studying this matter. Washington officials deny that any restrictions are being planned for the moment, although even partial mobilization of the country would certainly have an effect on all industries. On the brighter side of the picture is the indication from manufacturers that self-imposed rationing or limiting the amount of sales will not be imposed since most plants are not now operating at full capacity with the overall production output about 50 per cent higher than it was in World War II. This is because of new factories and improvements in manufacturing methods. So it appears that any worry the exhibitor will have will be not so much a matter of supply as that of price.

POPCORN: Definitely no immediate shortage anticipated. The cost of the various ingredients may bring a price revision later on, but the outlook at present—at least right into the winter months—is for a stabilized supply. Tom Sullivan, secretary of the Popcorn Manufacturers Association, has issued a warning against the hoarding of fats and oils. He points out that present supplies are more than adequate if no "runs" are made by individuals. A further optimistic note is the latest Government report that

there has been an overall acreage increase of 26 per cent.

SOFT DRINKS: What will happen on the soft drink market depends, a good deal, on the sugar situation, and here again there is plenty of evidence to point up the fact that sugar and other supplies are in plentiful supply, and will remain so, providing there is no abnormal buying by the hoarders. As far as prices are concerned, there has been a general upward trend taking place for some months now with the possibilities of even further increases. However, this cannot be laid to the Korean situation since the price rise began before the name Korea became a household word.

ICE CREAM: There is no sign of any shortage in this commodity, but like those mentioned above, events in the weeks to come will decide the matter of supply and prices.

Generally speaking, one of the immediate differences noticed between this so-called emergency and others in the past, is that the nation as a whole seems to be more aware of the hoarding danger than at any other time. This does not mean that the hoarders and profiteers have not been active but their activities have been considerably curtailed by an intensive campaign on the radio, in the press, by organizations, Government and individuals. A sample of prevailing attitudes is the following incident:

Wallace Williams, president of the Canada Dry Bottling Company of Wilmington, Del., became angry as a result of a steady stream of "offers" from the company's suppliers which would allow him to stock up on certain materials. He took his criticism of these suppliers to the public, and in a paid ad published in the Wilmington *Sunday Star* said that his company was having no part of such offers. He said "in fact, we have cut our normal supplies of sugar, glass, crowns and tires. We believe that overstocking and hoarding is playing the enemy's game. If rationing comes, we will make our deliveries as fairly as we possibly can."

Price Increase Would Create Sales Problem

Generally, about the only other thing the trade has to be concerned with are the restrictions on certain metals and other building materials, which may affect plans to renovate their refreshment bars, etc. Also, if a price increase is necessary for candy, or any other item sold by vending machines, a problem will be created since most of the machines are geared for nickel sales. Items sold over the counter can be raised in price, easily enough. The only way to get around the vending machine problem is to reduce the size of the candy bar or other article. This move created considerable bad feeling during the last war, so the problem still remains to be solved.

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SERVICE TO PATRON IS KEY TO SUCCESS, SAYS KOKEN

A bright picture of the concession business across the country was painted this week by Lee Koken, concessions head of the RKO Theatres circuit, who recently returned from a 9,000-mile automobile trip.

Mr. Koken, in a true spirit of adventure, decided before he set out that he would try and hit as many situations as possible—large and small—in order to see for himself the exact conditions of the concessions business. What he found pleased him immensely, but what made him feel even better was the perceptible trend away from the attitude of treating the popcorn, peanuts, candy and Coca Cola business like a poor relative or necessary evil.

His comment on this situation was straightforward and to-the-point: "The concession business has grown up in the last couple of years—it no longer has that honky-tonk air about it. It's a good thing."

During his tour, which covered such spots as St. Louis, Oklahoma City, Tulsa, Santa Fe, Albuquerque, Las Vegas, San Diego and Los Angeles, Mr. Koken came to the conclusion that the two main reasons behind this healthy condition of the concessions business today were (a) emphasis on giving the candy bars as attractive an air as possible, thus making the refreshment purchase on the part of the patron an enjoyable experience; and (b) the addition of a wide variety of edibles, smartly-packaged and just waiting for the customer to make his choice. All this, says Mr. Koken, is a definite psychological incentive toward drawing people over to the refreshment counter.

"The motto of every theatre with a lobby concession should be 'Service to Patron for Improved Operation,'" he added.

The RKO circuit has more than 100 theatres with concessions, and every one is watched as if it were the most important op-

eration in the chain. "A vast program of improvement has been underway for some time," Mr. Koken reported, "and this program is now all but completed."

Mr. Koken found the "big sellers" to be ice cream and buttered popcorn. This was especially true in the midwest. He also discovered an "emphasis" on large stands with as many as 45 to 55 more candy items than in recent years.

"I think another reason our concession business has remained good—and that applies to all houses—is that we have kept the patron's comfort uppermost in mind. As an example, we have eliminated all selling up and down the aisles; and as another example, we try wherever possible to see that containers do not interfere with the enjoyment of the picture, which is, after all, the reason the customer is in the theatre in the first place," he said.

Proper sizes of candy, popcorn and other containers—the type that will not crackle and cannot be exploded by mischievous youngsters—are standard equipment in RKO stands. The 15-cent sizes of popcorn are the best sellers, Mr. Koken found.

An interesting sidelight to the concession business today, pointed up by Mr. Koken, is the "pitch" being made for children and the tieups between particular films with merchandise on the counter. Two examples are "Treasure Island" and "Cinderella."

For "Cinderella" there was special literature published by Simon & Schuster; Golden records of Cinderella songs; a puppet show book selling for \$1; and another Cinderella book selling for \$1.50.

For "Treasure Island" there was a Treasure Island box filled with candies and "gold" coins; a plastic boat with the pirates' symbol of skull and cross bones, filled with lolly pops; pirate hats, etc., etc.



THE REMODELED concession area of the Interstate Circuit's Avon Drive-In Theatre, Avon, Mass. William Riseman Associates designed the self-service "super market styled" stand, especially suitable for rush-hour trade.

THEATRE SALES SECTION, AUGUST 19, 1950

THANK YOU
Mr. Theaterman...

BY YOUR OWN HIGH STANDARDS

Manley **HAS BEEN PROVED RIGHT!**

May 27, SHOWMEN'S TRADE REVIEW published an impartial survey on what theatermen everywhere wanted in popcorn machines. In the left-hand column are the theatermen's requirements, as compiled from their answers to 23 questions in the survey, and, at right, how the new Manley Aristocrat popcorn machine meets these requirements.

WHAT THEATERMEN WANT...

1. The popping process should be visible.
2. Heating should be by electricity.
3. The heating elements should be replaceable.
4. Seasoning should be pre-heated.
5. Machine should have cash drawer.
6. Machine should have a drawer for popcorn salt.
7. Capacity of raw-corn bin should be greater than 10 poppings.
8. Machine should be on casters.
9. Warming bin is desirable.
10. Seasoning should be automatically fed to kettle.
11. Storage space for popcorn boxes.
12. Stainless steel as the structural material.
13. There should be a duct for exhausting popcorn fumes.
14. Decorative fluorescent lighting is desirable.
15. Seasoning well should hold enough for more than 9 poppings.
16. Machine should be large to attract attention.
17. Red for predominating decorative color.
18. Popping time should be 5 minutes.
19. Capacity of warming pan should be 10 times kettle Capacity.
20. Kettle should pop at least 1 lb. of raw corn.
21. Theater should buy 500 lbs. of raw corn at a time.
22. Theater should buy 100 lbs. of seasoning at a time.
23. Theater should buy 10,000 bags or boxes at a time.

WHAT MANLEY HAS...

1. The popping process is 100% visible in a Manley Aristocrat.
2. Manley is entirely electrical.
3. By Manley's special treatment, non-oxidizing heating elements will outlast machine.
4. In a Manley Aristocrat it *is* pre-heated.
5. There's a cash drawer in all Manleys.
6. Manley has it.
7. A Manley Aristocrat holds enough corn for fifty poppings.
8. Of course.
9. And in a Manley you get one.
10. That's another one of Manley's outstanding selling points.
11. You'll find such space in a Manley Aristocrat.
12. Manley has something better and lighter . . . polished aluminum.
13. Manley believes its filtered aroma should be exhausted into theater to attract customers, but should a theater want to exhaust fumes outside, there is a blower to do this.
14. Manley has cold cathode and, man, it's beautiful!
15. A Manley seasoning well holds enough for 200 poppings.
16. As one theaterman commented: "Manley-size machine."
17. Manley red . . . the national favorite.
18. A Manley Aristocrat does it in 1 minute.
19. In a Manley it is more than that.
20. Large Manley Cascade Kettle will pop 16 ozs. which is one pound.
21. For large operations, Manley recommends this.
22. Manley recommends this, too.
23. Manley can supply that many . . . and more!

It all adds up to one point: MANLEY HAS EVERYTHING . . . beauty, workability, economy. No other machine can match a NEW MANLEY ARISTOCRAT, feature by feature. Fill out the coupon and a Manley representative will demonstrate.

© 1950 Manley Inc.

Manley, Inc.

GENERAL OFFICES
1920 WYANDOTTE STREET
KANSAS CITY 8, MO.

THE BIGGEST NAME IN POPCORN
SALES AND SERVICE OFFICES IN 27 CITIES
CONSULT YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. MPH 8-19-50
1920 Wyandotte St., Kansas City 8, Mo.

I would like to have more information on the new Manley Aristocrat. Please have a Manley man call and bring me your booklet, "How to Make Big Profits from Popcorn."

Your Name.....
Business.....
Address.....
Best Time to Call.....

Ryan to Head '50 Popcorn Convention

James A. Ryan, vice-president and director of sales of C. F. Simonin's Sons, Philadelphia, has been appointed chairman of the 1950 Popcorn Industry Exposition in Chicago, October 25 through 27. Thomas J. Sullivan, the National Association of Popcorn Manufacturers' executive secretary, has announced that Mr. Ryan's appointment will establish a new procedure whereby the entire exposition is under supplier management with exposition chairmanship rotating yearly among the segments of the industry.



James A. Ryan

Oliver Koeneman, the first president of the NAPM and now vice-president of Old Vienna Products Company, St. Louis, has been named general chairman of the sixth annual exposition. The current president of the group, Harry T. McNamara, of Blue Star Foods, Inc., Rockford, Illinois, declares

that the show, to be held at The Stevens, the world's largest hotel, will be the most pretentious in the industry's history.

The other key convention posts of social chairman and chairman of the ladies convention program will be filled by William Beaudot, president of ABC Popcorn Company, Chicago, and Mrs. Beaudot. The theme of this year's convention program will be the bright future potential for all segments of the industry.

Mr. McNamara pointed out, "In the past quarter century popcorn has jumped from comparative isolation in a few amusement parks to a quarter-billion dollar industry. The entire industry today is rich with enthusiasm for the future. In our association activities and in our annual convention and exposition we are pointing every resource to the earliest attainment of popcorn's new horizons."

Expecting to surpass last season's record registration of 1,000 and 62 exhibits, they have made room for 92 exhibits this year. Results of exhibit contract forms which have already been mailed indicate increased interest, the NPAM says. Clinics and forums have been arranged to aid in discussing all phases of the industry.

Fen K. Doscher Reelected

Fen K. Doscher, vice-president in charge of sales for the Lily-Tulip Cup Corporation, was reelected president of the Sales Executive Club of New York at the club's annual meeting held recently at the Roosevelt Hotel.

EXPANDED POPCORN POSES A PROBLEM

Ed Brooks, writing the "On the Square" column in the New Orleans Times Picayune, wonders what to do about the reported growth of popcorn kernels that have popped. Recently the Texas Research Foundation in Dallas claimed the development of a popcorn that popped to 37 times the size of the original corn. In time, the scientists said, it was hoped to develop an even more efficient popcorn. Commented Mr. Brooks: "If they keep on, popcorn will be selling for a dime a popped kernel and you can eat a kernel like an apple. Whether this will draw people from free video at home to movie box offices remains to be seen."

Popcorn Association Appeals ATA Decision

Stating that the popcorn industry's life was at stake, the National Association of Popcorn Manufacturers have appealed a recent decision of the American Trucking Association's National Classification Board which would increase by 50 per cent the freight rate for popped corn. NAPM pointed out that currently 90 per cent of the shipping done beyond local areas is handled by motor truck common carriers and the move by the ATA, if permitted to stand, would curtail distribution to local areas since profits are low and the consumer will pay no more.

Canadian Service Firm Displays Dolls in Lobby

A formal introduction of Dutch walking dolls and other toys and novelties was made for a week by the Franklin Service Company which operates lobby stands and stores in the Franklin and Herschorn circuit in New Brunswick. Holland's national colors, flags, insignia, etc., were draped about the theatre lobbies and stores, and pictures of Holland royalty were shown while demonstrations of the dolls were given. Special attention was given these products, which will take a permanent place in the display and sales of these theatres, in the lobby of the Vogue, Halifax, and across the Halifax harbor in the treat shop which is part of the Dundas theatre.

James Okell With Cook

James Okell, an executive of the grocery industry, has been appointed vice-president in charge of grocery sales of the Cook Chocolate Company, Chicago. He was recently with the Diamond Match Company. The Cook company announced that appointment was necessary because of the demand for Cook's Best Packaged Cocoa, Cook's Best Baking Chocolate and the company's new line of cellophane bag Semi-Sweet Chocolate Chips, Nonpareils, Mint Wafers and other merchandise.



The Best Drive-ins Are Featuring

popsit plus!

the ONE popping oil that

DOES EVERYTHING!

It pops America's Best-Selling Popcorn! . . . adds butter-like flavor, color and aroma that makes people ask for more.

...pops corn, fries burgers, hot dogs, french fries . . . is always liquid . . . comes in easy-to-use gallon can . . . no waste.

popsit plus!

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

Peter Paul Starts Drive

The "most extensive" advertising and merchandising program in the history of Peter Paul, Inc., chocolate coconut candy bar manufacturer, was launched this week from the company's headquarters at Naugatuck, Conn., according to George Shamlan, president.

Mr. Shamlan said that the program, using all major media, "will be in harmony with the industry's cooperative educational program, stressing the value of candy as a food product." The entire campaign will be devoted to Mounds and Almond Joy. The initial advertisements were scheduled to appear this week in the major trade publications, Elliott W. Plowe, advertising manager, stated last week. The copy, captioned "Peter Paul Announces Greatest Advertising Campaign in Candy History," will outline the campaign and will be introduced next month in national magazines, television, radio and newspapers.

Full programs have been outlined for all these media, the company having purchased the "Hank McCune Show" in NBC television, starting next month, to strengthen its campaign. Similarly, its radio sponsorship has been expanded.

Issue Dividend

A regular dividend of 50 cents per share has been declared by the board of directors of Peter Paul, Inc., Naugatuck, Connecticut. The dividend is payable September 9, 1950, to stockholders of record at the close of business August 11, 1950.

Latten Elected President Of Candy Technologists

G. Lloyd Latten, Schutter Candy, was elected president of the American Association of Candy Technologists at the organization's second annual meeting at the Waldorf-Astoria Hotel in New York. Lester Bettes, Imperial Candy Company, was named first vice-president, and Charles Carilli of Edgar P. Lewis & Sons, Inc., was named second vice-president. Hans F. Dresel was re-elected secretary-treasurer.

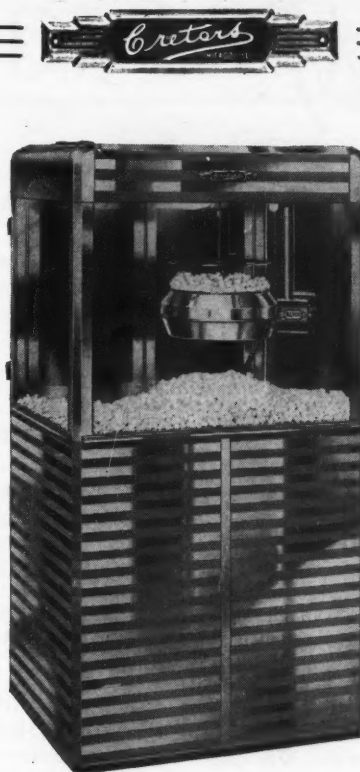
Soft Drink Bottler Now Is Building Theatre

W. J. Boland, a bottler of soft drinks at Curling, Newfoundland, is completing the renovation of a building which will eventually house a new theatre. The building was for many years used as a brewery. Mr. Boland will sell his own product in the lobby, when the theatre is completed, as well as popcorn, candy, ice cream, etc. The house will seat about 500.

Gorski With Hires

John F. Gorski, Jr., has been appointed general sales and merchandising manager of the Charles E. Hires Company, Philadelphia.

THEATRE SALES SECTION, AUGUST 19, 1950



Hollywood 48

there's only one

... HOLLYWOOD popcorn machine, the sparkling beauty made by Cretors. The new Hollywood, like all Cretors machines, combines beauty with mechanical excellence. The gleaming, satin-finish striped steel makes it a standout in any setting. And the speedy, economical production of tastier popcorn makes it a favorite with exhibitors. So BE SURE you buy a Cretors—the leader of the industry since 1885.

**You'll Always be Glad
You Bought a Cretors**

C. CRETORS & CO.
600-620 W. CERMAK ROAD • CHICAGO 16



DISTRIBUTORS

B. F. Shearer
Los Angeles, Cal.
Portland, Ore.
San Francisco, Cal.
Seattle, Wash.

Chas. E. Darden & Co.
Dallas, Texas

Houston Popcorn & Equip. Co.
Houston, Texas

Farmer Boy Corn & Equip. Co.
New York, N.Y.
Chicago, Ill.
Detroit, Mich.
Boston, Mass.

Blevins Popcorn Co.
Nashville, Tenn.
Atlanta, Ga.
Dallas, Texas
Dayton, Ohio

Walter E. Hugo
Hammond, Ind.

Superior Popcorn Co.
Des Moines, Iowa

L. & L. Popcorn Co.
Kansas City, Mo.

Poppers Supply Co.
Salt Lake City, Utah

Poppers Supply Co.
Denver, Col.

Walter St. Clair
Indianapolis, Ind.

THE VENDER-VANE

A DEPARTMENT PERTAINING TO MEN
AND MERCHANDISE ESTABLISHED BY
MOTION PICTURE HERALD IN 1941.

DALKIN OFFERS NEW BEVERAGE DISPENSER

A. DALKIN COMPANY of Chicago and its distributors, now have available a new stainless steel three-drink beverage dispenser which is manually operated, mechanically refrigerated, automatically controlled, and known as the ADCO "1000." The company contends that its outstanding features are high volume capacity for its size—750 drinks from one filling of syrup tanks—instantaneous cooling, high carbonation, and unusual sanitation convenience.

THE CHASE CANDY COMPANY will exhibit a new line of window boxes, which have been under development for the past several months, at the annual convention of the Southern Wholesale Confectioners Association in Birmingham, Alabama. Items to be packed in the new boxes are Champion Chocolate Drops, Chocolate Covered Pea-

nuts, Chocolate Bridge Mix, Chocolate Covered Midget Caramels, Malted Milk Balls, Spiced Jelly Drops and Orange Slices. The company is also introducing a new specialty resembling the Chocolate Covered Cherry, but made of grapes, which will be called Chocolate Mint Cordials.

BIRELEY'S DIVISION, General Foods Corporation, Hollywood, is adding an eight-color technichrome display to the refreshment bars of all the Fox Theatres in California to advertise its non-carbonated orange and grape drinks. The display, designed by Einson-Freeman of Long Island City, N. Y., is also receiving space in other theatres besides the Fox chain.

IRVING SINGER, sales manager of Rex Specialty Bag Corporation, has announced that the company has begun manufacture of "Safe-Carry" bulk pre-popped popcorn bags. The bags will be available in sizes holding from one to 10 pounds of corn and can be printed to specifications. They have a kraft outer wall and a glassine inner wall.

MELSTER CANDIES, INC., Cambridge, Wisconsin, is resuming full production of its chocolate "Cherrie" bars for the autumn and winter season. Production and shipment of these products are regularly discontinued from May first to September first.

STAR MANUFACTURING COMPANY, St. Louis, has a new line of counter cooking equipment which requires only 16 inches counter or back bar depth although the company claims they are designed to give volume production and heavy duty performance. The new units are: 36" Electric Griddle; 24" Electric Griddle; Combination Electric Hotplate and 24" Griddle; Electric Hotplate; and Electric Dry-Heat Food Warmer.

NET INCOME of General Candy Corp., Williamson Candy, Chicago, increased to \$216,661 last year, equal to \$1.81 a share on the 119,233 shares outstanding, according to the annual report of the firm recently is-

sued. This rise was registered despite a 15.5 per cent decline in sales. Earnings in 1948 totaled \$145,491, or \$1.22 a share. Five per cent of the sales dip was due to the decrease in the price of "Oh, Henry," George H. Williamson, chairman, and Charles F. Scully, president, said in the report.

NORRIS EXQUISITE CANDIES of Atlanta have announced the appointment of Mrs. E. M. Coleman as advertising manager. Mrs. Coleman is a well-known advertising figure and joined the Norris Candy Company May 16. Prior to her joining Norris, Mrs. Coleman was for 11 years advertising manager of Red Rock Bottlers, Inc.

F. E. BENSEN, JR., has been placed in charge of U. S. license department advertising, to include the administration of campaigns by franchise bottlers, it has been announced by W. S. Brown, vice-president and advertising manager of Canada Dry. J. X. Kennelly has been named to take charge of local advertising by company-owned plants, and will assist in the administration of the parent company's national advertising.

R. LAWTON HENDERSON, president of the Norris Candy Company, has announced that the company's advertising program for the 1950-51 season will be the most extensive in its history. National magazines will be included in the program schedule, which is aimed at exploiting the firm's new packaging designs.

NORRIS CANDY COMPANY has just completed its "mid-century celebration in Atlanta." The company reports success in its attempt to develop the theatres—especially drive-ins—as a market for its new 29-cent line of candies. The line goes under the name Exquisite Candies.

DAD'S ROOT BEER'S current one cent sale promotion campaign is getting heavy advertising support. Point-of-sale, newspapers, billboards, radio, television and direct mail are among the media which are being used for the drive.

PIZZA PROVES HOTDOG RIVAL IN DRIVE-INS

Boston drive-in concessionaires are discovering that the hotdog is now battling the pizza—an Italian tomato pie seasoned with cheese and olive oil—for popularity. Served hot and packaged in individual cellophane envelopes, the daily delivered pies sell for 20 cents. William Riseman, well-known architectural designer of theatres, is head of the Pizza Corporation of America.


Cretors

BOOST YOUR SALES

with Cretors'

Hollywood

BUTTER DISPENSER



Butter Makes Popcorn Better!

Dispenses accurately measured amount of liquid butter. Stainless steel construction. Easy to clean. Thermostatically controlled heating unit holds 4 lbs. of melted butter.

C. CRETORS & CO.

606 W. Cermak Rd., Chicago 16

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



THEATRES

GOING INTO MILITARY SERVICE. WILL SELL theatre at sacrifice. Central Connecticut location. 800 seats. Long lease available. BOX 2470, MOTION PICTURE HERALD.

ESTABLISHED THEATRE FOR SALE: SECOND in fast growing city located in heart of Florida's Gulf coast vacationland. Seats 434; Western Electric Mirrophonic sound, R.C.A. Service; air cooling. Property includes brick building with rental units now under lease. For complete description and operating breakdown, write: WALTER S. HARDIN REALTY CO., Realtors, Bradenton, Florida.

SEATING

COMPLETE SEATING SERVICE, SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

CHAIR-ITY BEGINS AT S. O. S. WE GOT thousands chair bargains from \$2.95 up. Send for Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

BEWARE—BEWARE WHEN BUYING REBUILT equipments. Get it from established reliable source. Our record—24 years' square dealing—speaks for itself. Holmes Educators, \$550; Simplex Acme, \$795; Simplex SP or Standard, \$995—all dual equipments with 2,000' magazines, lenses, amplifier, speaker, etc. Super Simplex Heads, \$895 pair. All available on Time Payments. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

TAKE YOUR TIME AT STAR! BUY ON TIME payments—Pay from Income! E-7 Mechanisms, rebuilt, \$900 pair; Brenkert Enarc lamphouses, rebuilt, \$425; factory rebuilt Holmes Educators, latest amplifier, complete, \$525; Simplex High 1kw lamphouses and National rectifiers, not rebuilt but excellent, \$495 complete; Electric ticket registers, 2 unit, rebuilt, \$125; 3 unit \$142.50; DeVry XD projectors, rebuilt \$550 pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

VENTILATING EQUIPMENT

FAN SALE AUGUST & SEPT. ONLY! HEAVY duty Bucket Blade Ball Bearing exhaust fans; 12"—\$34.50; 16"—\$36.25; 18"—\$43.50; 24"—\$125. Special! Complete 11000 cfm Evaporative Cooler \$595. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

HALLEN SYNCHRONOUS MAGNETIC FILM recorders, \$895 to \$1,850 F.O.B. Colortran lighting equipment, high powered studio illumination on ordinary house current. Camart Optical Effects unit with four surface prism \$99.75 plus tax. All 16-35mm motion picture production equipment bought, sold, rented. THE CAMERA MART, INC., 70 West 45th St., New York.

ONE STOP STORE SPECIALS—AURICON CINE-voice, demonstrator, \$555; Maurer Camera, 2 motors, magazine, finder, case, \$2,495; 5-ton refrigeration plant, 230 DC motor, \$395; Cineflex 35mm camera, 12V or 24V motor, 3 lens, 6 magazines, tripod, worth \$1,500, \$495; Eyemo 35mm spider turret newsreel cameras, less lens, \$495; Wall 35mm Movietone single system sound camera, B. Maurer galvanometer, 4 lens, motor, magazines, tripod, amplifier, worth \$7,000, \$3,495; Late Auricon Pro 16mm outfit, powerpack, parallax finder, amplifier, lens, tripod, mikeboom, etc., worth \$2,000, \$1,495; Ultra 24' Sunspots 5000W w/stands, worth \$250, \$77; Oleson Creco 5000W Sr. 15' fresnel spots on stands, similar to BM & MR worth \$300, \$127; Houston KIA Reversal 16mm Processor incomplete, \$995; New Bridgematic processing machines, straight 16 and combination 16/35mm from \$1,595; Cinephon 35 news camera, motor, 4 lens, etc., \$795; Eyemo newsreel cameras less lens and finder \$75; Rotary Stabilizer film phonographs, less motor, \$395; MR 18' Microphone boom with dolly, \$1,500 value, \$395; Auricon 12V/110AC Powerpacks in case, \$55. Send for Catalog Sturelab Supplement. DEPT E—S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

IT'S LATER THAN YOU THINK! ORDER equipment now to open this season. Standard and Super Simplex, Motiograph, DeVry, Superior, Weber, available for 200 to 1,000 cars from \$1,595. Easy Payment Plan. S. O. S. Co-op Speakers, \$16 pair, including junction box. Buy sample pair and compare. Telesal 14-2 underground cable, \$47.13M; Masonite Marquee Letters, 35¢ up. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

SELLING THESE AT DEALERS' COST! NEW Booth Equipments for theatres, \$2,950; for drive-ins, \$3,950; actually 1/2 off market price! Special: New latest Morelite Monarc 70 ampere lamps with 14" reflectors, \$695 pair. 75 amp. 220V 3 PH Rectifiers. \$197.50 each. Time Deals and Trades, too! Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

LAMP CHANGERS—NO SLIP HEAD FITS ALL lamps. Uses window pole handle. \$3.45 post paid, cash with order. STUELAND MANUFACTURING CO., 3502 N. Clark, Chicago 13.

GRIME DOESN'T PAY! REPLACE YOUR OLD, discolored screen with Super Flextone, plastic, washable, flameproofed and fungusproofed, 42 1/2 sq. ft.; Voco crystal beaded, 48 1/2 sq. ft. Get 25% more light with Kolimorgen Snaplite coated lenses from \$100 pair (liberal trade-ins). Replace old lamphouse reflectors, all sizes available, 20% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NO IDLE BOASTS HERE! COMPARE AND BE convinced! 60 ampere rectifiers, \$195 pair; rectifier bulbs, first quality, \$4.75; plastic screens, 38¢ ft.; 6 volt 1 ampere exciter lamps \$4.75 dozen; 16mm sound lenses \$5.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

BUSINESS BOOSTERS

GIVEAWAY EVERYTHING NOW. DINNERWARE to cars! Merchant advertising tie-up. No cost to theatre. INTERSTATE THEATRE SERVICE, 1115 East Armour, Kansas City, Mo.

POPULAR MERCHANDISE GIVE-AWAY PROGRAMS will stimulate your business and give co-operating merchants good advertising value. No cost or effort to the theatre. Ten different prize programs to choose from. From television sets, electric washers to lamps and toys. TRI-STATE ENTERPRISES, 529 Walnut St., Cincinnati 2, Ohio.

COMIC BOOKS PROVEN THE MOST SUCCESSFUL method of attracting the 'small fry' to their Saturday matinees. Always large variety and latest popular titles. Sold on all newstands at 10¢ \$22.50 per 1000. F.O.B. New York City. DUMONT SALES, 15 Park Row, New York City.

COMIC BOOKS AVAILABLE AS PREMIUMS. Giveaways at your kiddie shows. Large variety, latest newstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS —2 colors—\$3.00 per thousand. PREMIUM PRODUCTS, 339 West 44th St., New York 18, N. Y.

RED HOT PREMIUMS! COMIC BOOKS, printed in 4 colors, 18 assorted titles. \$14.95 per thousand. Giant 4 feet, jumbo animal, and big doll balloons \$3.75 per hundred, \$35 per thousand. Big coloring books, assorted titles, \$3.75 per hundred, \$35 per thousand. Assorted novelties and gifts for children. \$17.50 per thousand, 5,000 for \$69.50. POST-ALL SALES COMPANY, Dept T-9028, Washington 13, D.C.

POSITION WANTED

MANAGER, EXPERIENCED IN ALL PHASES of operation. Married, family, age 34. Excellent references. Reply BOX 2473, MOTION PICTURE HERALD.

HELP WANTED

WANTED: EXPERIENCED MANAGER. Permanent situation. Illinois location. Seating 470, population 5,000. Send detailed qualifications, photo and salary expected in first letter. BOX 2474, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1950-51 edition ready soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

French Films Imported

Two French films—"Eternal Conflict" with Annabella, and "The Red Angel"—will be distributed in the U. S. by Spalter International Pictures, it has been an-

nounced by H. Murray O'Hanlon, president. "Eternal Conflict" is the first Annabella picture to be released in this country since the French film star left Hollywood several years ago.

Open Oklahoma House

A new theatre in Picher, Okla., the Plaza, has opened. The house is owned by Video Theatres, Inc., and seats 550. It has a modern concession stand in the lobby.

PERFORMANCE

puts the brand
of greatness on

A HAL WALLIS Production

THE

FURIES

from **PARAMOUNT**

GREAT PERFORMANCES

on the Screen:



WALTER HUSTON
as T. C. Jeffords



BARBARA STANWYCK
as Vance Jeffords



WENDELL COREY
as Rip Darrow



JUDITH ANDERSON
as Florence Burnett



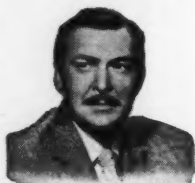
GILBERT ROLAND
as Juan Herrera



THOMAS GOMEZ
as El Tigre



BEULAH BONDI
as Mrs. Anaheim



ALBERT DEKKER
as Reynolds



JOHN BROMFIELD
as Clay Jeffords



WALLACE FORD
as Scotty Hyslop



BLANCHE YURKA
as Mother Herrera



FRANK FERGUSON
as Dr. Grieve

GREAT PERFORMANCE

at the Boxoffice:



From Seattle to Atlantic City it's restoring business to top levels. Key cities, and smaller situations too, are consistently reporting attendance upswing...because its big cast, production and story supply the extra values today's public is shopping for.

"THE FURIES" • A Hal Wallis Production starring Barbara Stanwyck Wendell Corey • Walter Huston • with Judith Anderson • Gilbert Roland Thomas Gomez • Beulah Bondi Directed by Anthony Mann • Screenplay by Charles Schnee • From a novel by Niven Busch

Boxoffice says — "A great western epic . . . successor to 'Duel in the Sun' and 'Red River.'"

The Product Digest

Tea for Two

**Warner Brothers—
Down Memory Lane**

From the prolific pens of such composers as Vincent Youmans, George and Ira Gershwin, Al Dubin and Harry Warren, and a host of others, Warner Brothers has brought to the screen a production destined to rank well up among the years' top musicals. Not only are song, dance, nostalgia and comedy combined with sparkling presentation and glib humor, but the studio has rounded up some of its top entertainers, decorated them with colorful costumes, elaborate settings and a background of pretty girls. The result is a bright, carefree package tied up with big, beautiful Technicolor ribbon and starring Doris Day, Gordon MacRae, the company's new dancing star Gene Nelson and an excellent supporting cast which vies with the marquee names for the acting honors.

The tuneful and colorful musical tells the regulation backstage story of a wealthy and talented girl trying to climb the theatrical ladder back in the black days of the 1929 stock market crash. Miss Day is the fortunate young thing whose happy combination of money and talent put her in the lead of a Broadway show in rehearsal but lacking the financial backing for an opening. MacRae and Nelson are the singing and dancing stars, respectively, of the show; Billy De Wolfe, the extroverted producer seeking Miss Day's financial support; S. Z. Sakall, her uncle who has invested her money unwisely and, unknown to her, has lost it, and Eve Arden, Miss Day's private and cynical secretary, who eventually marries the money to back the show.

But the picture's big selling point is not the story, it's the music. Such still-popular pieces as the title number, "Tea for Two," "Charleston," "I Know That You Know," "I Only Have Eyes for You," "I Want to Be Happy," and others, are played throughout.

Then there are the comedy situations, which are carried by Sakall, Miss Arden and De Wolfe, all of whom do excellent jobs, and the rapid-fire dialogue, some of which depends upon the smart gags and cracks of the boudoir variety.

Produced by William Jacobs and directed by David Butler, it is one of those pictures which will send audiences out of the theatre humming, whistling and smiling. The screenplay was written by Harry Cloak and was based on the play, "No, No, Nannette," by Frank Mandel, Otto Harbach, Vincent Youmans and Emil Nyitray.

Reviewed at the Warner projection room in New York. Reviewer's Rating: Excellent.—GEORGE H. SPIRES.

Release date, September 2, 1950. Running time, 98 minutes. PCA No. 14522. Adult audience classification.

Nan	Doris Day
Jimmy	Gordon MacRae
Tommy	Gene Nelson
Patrice Wymore, Eve Arden, Billy De Wolfe, S. Z. Sakall, Bill Goodwin, Virginia Gibson, Craufurd Kent	

The Fireball

20th-Fox-Thor—Story of a Boy

This is a pleasant action melodrama that should find favor with audiences who are not too finicky about clichés in dialogue and story. The lead performances by Mickey Rooney and Pat O'Brien are delivered in their usual style and their fans should find the roles to their liking.

The story actually has three aspects, tied together by a standard screenplay by Tay Garnett and Horace McCoy. The three phases are the youth's rearing in an orphanage; the roller skate racing marathons; and the "hero's" rise to the top of that profession, his turning into an all around heel, and his rehabilitation.

O'Brien plays the priest, head of the orphanage, trying to understand Rooney, his charge, who is presented as a complex, misunderstood lad with an inferiority complex. Rooney runs away from the institution and after vainly trying to hock a pair of roller skates he found in an ash can, works for his meals in a restaurant. In the neighborhood is a roller skating rink where Mickey, for want of something better to do, goes at every opportunity. He cannot skate, but is befriended by Beverly Tyler, a pretty instructress. Soon he is an expert.

His rise here is equally sudden. Before long he is declared champion but the mean streak in him comes out when he uses all kinds of dirty tricks to win the race. He achieves an equally sudden unpopularity. Then he is felled by polio and spends months in the hospital. Undaunted, however, he comes out cured in body if not in spirit.

Before his comeback race, he is all but disowned by the priest, when Rooney shows a new brand of sportsmanship with a newcomer to the team. All is forgiven and Rooney turns out to be the sportsman and good guy.

All this is presented with average dialogue, although there is a fair amount of excitement in the racing sequences. Rooney plays his part for all it is worth while O'Brien is effective. Other roles are played by Marilyn Monroe and Glenn Corbett. Bert Friedlob and Mr. Garnett, produced and directed, respectively.

Reviewed at home office screening room. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, October, 1950. Running time, 84 minutes. PCA No. 14516. General audience classification.

Johnny Casar	Mickey Rooney
Father O'Hara	Pat O'Brien
Mack Millar	Glenn Corbett
Mary Reeves	Beverly Tyler
Nick	Ralph Dumke
Milburn Stone, Marilyn Monroe, James Brown	

The Petty Girl

Columbia—Comedy Romance

There certainly should be a ready-made audience for "The Petty Girl." Wide distribution of drawings by George Petty in *Esquire* magazine, in calendars and elsewhere has made the Petty "pin-up" girl almost universally known.

This is not the story of the high life of an artist's model but a comedy romance involving the discovery of a perfect "Petty girl" by the illustrator in the unlikely person of a teacher at a very conservative New England college. Robert Cummings plays Petty and Joan Caulfield is the attractive girl. In principal supporting roles are Elsa Lanchester, another teacher, and Melville Cooper, a butler.

The plot has Cummings, despite a natural bent for drawing "leg art," turning toward serious painting. He meets Miss Caulfield in a New York picture gallery, takes her to a night club, where she is arrested in a case of mistaken identity. She returns to the college and Cummings follows, taking a job there as a waiter. Threatening exposure of an embarrassing newspaper clipping of the New York arrest, he gets her to see him several times. Each time she gets into more trouble with her faculty "parents." While the situations are innocent enough they do not seem that way to the faculty. The girl realizes that the artist's talent is not for serious work but commercial art and eventually she makes him realize that as well as the fact that he loves her. The climax comes when she presents herself and company, at a society party, in a Petty girl burlesque act.

Nat Perrin, producer, and Henry Levin, director, aimed at keeping the action moving at a gay pace. The producer wrote the screenplay, based on the story by Mary McCarthy. The color was by Technicolor. The songs featured in the film are "The Petty Girl," "Calypso," "Fancy Free" and "Ah Loves Ya."

Seen at the home office. Reviewer's Rating: Very Good.—M. Q., Jr.

Release date, September, 1950. Running time, 87 minutes. PCA No. 14132. General audience classification.

George Petty	Robert Cummings
Victoria Braymore	Joan Caulfield
Dr. Crutcher	Elsa Lanchester
Beardsley	Melville Cooper
Audrey Long, Mary Wickes, Frank Orth, John Ridgely, Raymond Largay, Ian Wolfe, Frank Jenks, Tim Ryan, Mabel Paige, Kathleen Howard, Sarah Edwards, Everett Glass, Douglas Wood, Edward Clark, Philip Van Zandt	

Right Cross

MGM—Lose Fight; Win Girl

A prize fight picture usually can be counted on for special audience appeal and this is no exception. Considerable efforts were made in "Right Cross" to present a fresh story line, or at least one with novel variations.

June Allyson, daughter of a fight promoter, Lionel Barrymore, and Ricardo Montalban,

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SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CHART

(Continued from preceding page)

champion, win each other not when he triumphs but after he is defeated. Dick Powell, playing a newspaper writer, furnishes some amusement and is the one who loves but loses the girl. The champion is a Mexican and fearful of being unable to support the girl as his wife, if he should lose the championship. This eventually seems likely as early in the film he learns that he has suffered a hand injury which may cripple him permanently. Only at the end is he convinced that the girl loves him for himself alone.

Armand Deutsch, the producer, assembled a good cast and made sure that the training camp and ring scenes had an air of authenticity. John Sturges' direction of the ring scenes was particularly moving. Seldom have fight sequences been made so realistic. The story was by Charles Schnee.

Seen at the home office. Reviewer's rating: Good.—M. Q., Jr.

Release date, Oct., 1950. Running time, 90 minutes. PCA No. 14481. General audience classification.

Pat O'Malley June Allyson
Rick Gavery Dick Powell
Johnny Montez Ricardo Montalban
Sean O'Malley Lionel Barrymore
Teresa Celi, Barry Kelley, Tom Powers, Mimi Aguilera, Marianne Stewart, John Gallaudet, Wally Maher, Larry Keating, Ken Tobey, Bert Davidson

Bunco Squad

RKO—Police vs. Swamis

Employing a semi-documentary format, "Bunco Squad" deals with a little-known section of the Los Angeles police department which is assigned solely to checking on the activities of fortune tellers, swamis, palmists and embezzling occult societies. This interesting low budget production, replete with crystal-gazing con men, follows in the recent Hollywood trend to promote the work of various law enforcement agencies.

Robert Sterling and Douglas Fowley prove more than adequate as the detectives tracking down a wave of suicides which indicate the fleeing experts are at work. Ricardo Cortez is convincing as an undercover swindler-murderer. Staffing a pretentious house with occultists, he attempts to drain money from Elisabeth Risdon, a wealthy widow whose soldier son was killed in action. But the police beat the swamis at their own game.

While the plot unfolds, the audience is given an insight into the methods used by these so-called sects to swindle the public.

Although the dialogue is trite at times, the Lewis J. Rachmil production is effective. Herbert I. Leeds directed the screenplay by George Callahan.

Reviewed at the RKO screening room in New York. Reviewer's Rating: Good.—ROBERT H. PERILLA.

Release date, September 1, 1950. Running time, 67 minutes. PCA No. 14422. General audience classification.

Steve Robert Sterling
Grace Joan Dixon
Anthony Wells Ricardo Cortez
McManus Douglas Fowley
Elizabeth Risdon, Marguerite Churchill, John Kellog, Bernadine Hayes, Robert Bice, Vivien Oakland, Dante

The Dancing Years

Monogram-Associated British Pictures—A Musical Romance

Company brochures say of this it has music, spectacle, romance, and colour. That it certainly has; but also it is extremely British, difficult to understand, and of a refinement in approach of humor and taste which will make it necessary to sell on a "Red Shoes" basis.

In that channel, it is indeed a superior product, and reflects money and good taste. It indeed has the music and spectacle, and a beauty aided by discerning use of Technicolor of many lavish and pastel shaded sets and costumes.

Telling in a plot not too original, the story of a composer of operettas in old Viennese days, it is itself a large, rambling, tuneful, roman-

tic operetta. It has the charm of Dennis Price as the composer; the clear warm voice of Gisele Preville as his sweetheart, later mistress, and then lost love, an operetta star, and his first "patron"; the youthful beauty of Patricia Dainton, his first girl, and a companion of later years. Producer Ivor Novello and director Warwick Ward have kept a rambling, through-the-years plot moving; and, abetted by an excellent technical crew, have interspersed some of the loveliest and most idyllic scenes of rural Austria.

Many excellent choral and ballet scenes garnish the telling of the story; scenes outdoors, and in the theatre, and well integrated as in a superior musical romance.

Seen with an invited trade, news, and fan magazine audience in a New York theatre. Reviewer's rating: Good.—FLOYD STONE

Release date, August 1950. Running time, 98 minutes. PCA No. not set. General audience classification.

Rudi Kleber Dennis Price
Maria Zeidler Gisele Preville
Grete Patricia Dainton
Anthony Nicholls, Grey Blake, Muriel George, Olive Gilbert, Martin Ross, Gerald Case, Carl Jaffe, Jeremy Spenser

Streets of Ghost Town

Columbia—Durango Adventure

The Durango Kid is back again, this time in a lively western action film that is on par with the others of this series. "Streets of Ghost Town" is told in flashback by Colbert Clark, producer, and Ray Nazarro, director, in better fashion than many more ambitious productions.

Charles Starrett is again assigned to the top role and he handles it in his usual capable fashion. Other reliable—Smiley Burnette, Stanley Andrews, Frank Fenton—help keep things moving at a brisk pace and exhibitors who rely on the formula westerns need have no qualms about booking this one.

Starrett, playing the double role of Steve Woods and the Durango Kid, and Burnette, come to a ghost town which has been depopulated by the shenanigans of a bandit who is in search for some stolen gold. A former partner of the bandit, whom he had shot and blinded. Everybody is looking for the loot with other bandits joining in for plenty of shooting and fistcuffs.

When Starrett comes into the picture, there is an attempt to put him out of the way, but he comes through with flying colors and the help of the Durango Kid, who is, naturally, nobody but Starrett himself.

Barry Shipman's screen play is well constructed notwithstanding the occasional strain on the credibility. The others in the cast perform their chores nicely, with Mary Ellen Kay playing the female lead satisfactorily.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Good.

Release date, August, 1950. Running time, 54 minutes. PCA No. 14492. General audience classification.

Steve Woods Charles Starrett
The Durango Kid Charles Starrett
Smiley Burnette Smiley Burnette
Bill Donner George Chesebro
Doris Donner Mary Ellen Kay
Stanley Andrews, Frank Fenton, John Cason

Vigilante Hideout

Republic—Rocky Lane

Sixty minutes of sustained action in a western is what one expects, and what one receives in this Rocky Lane product. Eddy Waller, as Nugget Clark, a shrewd, albeit eccentric, inventor of such devices as the talking machine, the flying machine, and such—and unsung because he is merely an humble express agent in a small western town in the 80's—carries the brunt of the comedy and is a leavening agent in what might be merely routine western antics.

The story has Lane a range detective, happening into a town where mysterious robberies have occurred of Nugget's cattle. He soon suspects that the miserable herd is not what the robbers want; that, instead, the repeated raids are to draw attention from something occurring

in town. He discovers, too, when mysterious elements seem after him, that one particularly virtuous fellow, Don Haggerty, may be his enemy; and he discovers, later, in a flurry of action, that Haggerty has been using an abandoned copper mine beneath town to come closer to the bank with a load of dynamite. Well, he foils the plan, and Haggerty inadvertently blows himself up.

Seen at the New York home office. Reviewer's Rating: Good.—F. E. S.

Release date, August 6, 1950. Running time, 60 minutes. PCA No. 4966. General audience classification.
Allan "Rocky" Lane Allan "Rocky" Lane
Nugget Clark Eddy Waller
Muley Price Roy Barcroft
Virginia Herrick, Cliff Clark, Don Haggerty, Paul Campbell, Guy Teague, Art Dillard, and Black Jack, the horse.

Let's Dance

Paramount—Astaire and Hutton

Surrounding Fred Astaire and Betty Hutton with some of the best technical talent on the lot, Paramount has put together a pleasant, gay, Technicolor musical, sprinkled with laughs, slapstick and some funny dialogue. The story line starts fast, stumbles over itself in the middle, and builds to a frantic climax. Some good dance routines and a comedy number burlesquing the square dance are the high spots.

Astaire is his usual grinning, boyish self, as acrobatic as he has ever been, playing a dancer who would much rather be a financial genius, and Hutton is his irrepressible partner who trusts him only until a crisis arises. And they do often. However, she is her uninhibited self only in two numbers—"Can't Stop Talking About That Man" and "Why Fight That Feeling" and in most of the rest of her scenes is under wraps.

The two stars play a dance team in love with each other who are parted when she marries into a stuffy Boston family. They are reunited, after her husband dies, by Hutton's efforts to keep her son from his great-grandmother's influence. Comic lawyers, kidnapping, slapstick chases and friends intervene before the happy ending.

The production values by Robert Fellows are lavish and the direction by Norman McLeod is the best that could be done with the story. The dance numbers by Hermes Pan are generally good but occasionally fall short in comedy and inventiveness. The screenplay was by Allan Scott and the songs by Frank Loesser.

A sneak preview audience at the Paramount theatre in New York roared appreciatively at the better spots. Reviewer's Rating: Good.—JAMES D. IVERS.

Release date November, 1950. Running time 112 minutes. PCA No. 13951. General audience classification.

Kitty McNeil Betty Hutton
Donald Edwood Fred Astaire
Edmund Pohlwhistle Roland Young
Carola Everett Ruth Warrick
Serena Everett Lucille Watson
Gregory Moffett, Barton MacLane, Shepperd Strudwick, Melville Cooper, Harold Huber, George Zucco, Peggy Badey, Virginia Toland

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSIS

"THE BREAKING POINT"

Warner Bros.

PRODUCER: Jerry Wald. **DIRECTOR:** Michael Curtiz. **PLAYERS:** John Garfield, Patricia Neal, Phyllis Thaxter, Juano Hernandez.

MELODRAMA. Morgan (John Garfield), an ex-G.I. with a wife and family, owns a cruiser, but is deeply in debt. He and his helper, Wesley, take Hannagan and a girl, Leona, to Mexico, where Hannagan runs out on Morgan. Lawyer Duncan, an unwelcome friend, involves Morgan in smuggling some Chinese people to the States but they have to be thrown overboard when Morgan is doublecrossed. Morgan's boat is impounded but Duncan has it re-

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teased and persuades Morgan to transport some gangsters to their destination. Morgan is wounded and Wesley is killed, but the former is finally rescued by the Coast Guard and is reunited with his family.

"ALIAS MIKE FURY"

RKO-Radio

PRODUCER: Warren Duff. DIRECTOR: Ted Tetzlaff. PLAYERS: Victor Mature, Terry Moore, William Bendix, Zachary A. Charles, Cleo Moore, Stephen Chase, Gloria Winters, Basil Ruysdael.

MELODRAMA. Fury (Victor Mature), a smart small-time gambler, witnesses a murder by Farrow (William Bendix), big shot gangster, and is willing to stand trial for the killing if Farrow pays him off. He is acquitted but it is discovered that he is not an American citizen and can be deported. Marc, when arrested by immigration officials, had slipped Farrow's "little black book" which he was holding as security for payment into the pocket of Lynn (Terry Moore) a wealthy social

worker. He falls in love with her and she leads him to appreciate all that America has to offer. When his hearing comes up he makes an eloquent plea for the right of citizenship, which is granted. Meanwhile Farrow has tried to double-cross Marc but he outsmarts him, proves the latter to be a coward and wins the girl and his freedom.

SHORT SUBJECTS

AS RUSSIA SEES IT (20th Cent.-Fox)

March of Time (Vol. XVI, No. 5)

In line with its policy of turning national and international headlines into documentary news films, the March of Time brings to the screen an informative and analytical study of the operation of the Kremlin mind. It evaluates the opportunities for conquest as Stalin sees them, and shows why the Russians chose to take action now in Korea rather than elsewhere. The subject also points out that Stalin was taken by surprise by America's counter-aggressive

measures in Korea, but that he welcomed the chance to test his weapons against those developed in America. It also shows the mobilization of the United States and the actions taken by the United Nations against the North Korean invaders.

Release date, August 18, 1950

17 minutes

PLEASED TO EAT YOU (Paramount)

Noveltoon (P9-8)

A radio voice promises Mr. Lion three meals a day if he rushes to the Happy Zoo, but all that he gets are vitamin pills. Furious, he makes a dash for freedom, is captured and is brought back, but he isn't hungry any longer. The lion has gobbled up the announcer.

Release date, July 21, 1950

7 minutes

OH MY NERVES (Columbia)

Comedy Favorites (2436)

Monty Collins and Tom Kennedy dig up every laugh in the book in a funfest which depends upon swift-flowing gags and some amusing comedy situations.

Re-release date, July 27, 1950

17 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 430-431-432, issue of August 5, 1950.

Feature products listed by Company on page 421, issue of August 5, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) = synopsis	Page		L. of D.	Herald Review
ABBOT & COSTELLO in the Foreign Legion	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389	AYC	A-1 Good
Across the Badlands	Col.	Charles Starrett-Smiley Burnette	Sept. 14, '50					
Adam and Evalyn (Brit.)	Univ.	Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2 Good
Adam's Rib (7)*	MGM	Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m	Nov. 5	73	A or AY	A-2 Excellent
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B Good
Alcatraz Island (002)	WB	John Littel-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		A-2
Alias Mike Fury	RKO	Victor Mature-Terry Moore			Aug. 19	(S)443		
Alias the Champ (817)	Rep.	Robert Rockwell-Barbra Fuller	Oct. 15, '49	60m	Oct. 29	66		A-2 Good
All Quiet on the Western Front	Realart	Lew Ayres-Louis Wolheim (reissue)	Aug. 1, '50	103m	July 22	398	B	B
All the King's Men (227)*	Col.	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	B Excellent
Always Leave Them Laughing (908)*	WB	Milton Berle-Virginia Mayo	Nov. 26, '49	116m	Nov. 26	97	AYC	B Very Good
Amazing Mr. Beecham (Brit.) (021)	ELC	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2 Good
Ambush (13)	MGM	Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m	Dec. 24	129	AYC	A-1 Very Good
And Baby Makes Three (229)	Col.	Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	B Average
Annie Get Your Gun (color) (391)*	MGM	Betty Hutton-Howard Keel (trade)	May 23, '50	107m	Apr. 15	261	AYC	A-2 Excellent
Apache Chief (4824)	Lippert	A. Curtis-R. Hayden-C. Thurston	Nov. 4, '49	60m	Oct. 22	59		A-1 Fair
Arizona Cowboy, The (4961)	Rep.	Rex Allen-Gordon Jones	Apr. 1, '50	67m	May 13	294	AYC	A-1 Fair
Arizona Territory (4942)	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m	July 29	(S)406		A-1
Armored Car Robbery (025)	RKO	Robert Sterling-Adele Jergens	June 7, '50	68m	June 17	347	A	B Good
Asphalt Jungle, The (29)*	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285	A	B Excellent
Astonished Heart, The (Brit.)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B Very Good
Avengers, The (4920)	Rep.	John Carroll-Adele Mara	June 26, '50	90m	June 17	347	AYC	A-2 Good
BACKFIRE (915)	WB	Virginia Mayo-Gordon MacRae	Feb. 11, '50	91m	Jan. 21	161	A	A-2 Good
Bagdad (color) (903)*	Univ.	M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97	AYC	A-2 Good
Barbary Pirate (212)	Col.	Donald Woods-Trudy Marshall	Nov. 10, '49	65m	Aug. 13	4714	AY	A-2 Fair
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		A-2 Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B Good
Battleground (16)*	MGM	Van Johnson-John Hodiak	Jan. 20, '50	118m	Oct. 1	33	AY	A-1 Superior
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m	Mar. 25	238		A-1

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
Beauty on Parade (203)	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	
Belle of Old Mexico (color) (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	Good
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8, '50	67m	Jan. 21	163	AYC	Fair
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254		Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July, '50	70m	July 22	398	AYC	Good
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	Excellent
Big Timber (4908)	Mono.	Roddy MacDowell-Jeff Donnell	Sept. 3, '50					
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	Very Good
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m				
Black Rose, The (color) (019)	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	Excellent
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22, '49	60m	Jan. 28	169	A or AY	Good
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50	66m	Feb. 4	(S) 178	A	B
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S) 223	AYC	A-1
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 17, '50	100m	Jan. 28	170		A-2
Blue Grass of Kentucky (color) (4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22, '50	72m	Jan. 21	161	AYC	Excellent
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	Fair
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18, '49	76m	Jan. 14	153	AYC	Good
Bond Street (Brit.)	Stratford	Jean Kent-Roland Young	Mar. 29, '50	109m	June 24	354	A	B
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb., '50	88m	Jan. 14	153	AY	Good
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	July 14, '50					
Born to Be Bad (for. Bed of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	Aug., '50		Mar. 25	(S) 238		
Boy from Indiana (024)	ELC	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	A-2
Breaking Point, The	WB	John Garfield-Patricia Neal			Aug. 19	(S) 442		Good
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2
Bright Leaf (928)*	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B
Broken Arrow (color) (014)	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	Excellent
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	Good
Bunco Squad	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	Good
CAGED (925)*	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2
Call of the Forest (4821)	Lippert	Robert Lowery-Ken Curtis	Nov. 18, '49	74m	Apr. 21	(S) 278		Very Good
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25	205	AYC	A-2
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	98m	Nov. 5	74	AY	Very Good
Captive Girl (240)	Col.	Johnny Weissmuller-Buster Crabble	July, '50	73m	Apr. 22	271	AYC	Fair
Capture, The (073)	RKO	Teresa Wright-Lew Ayres	Apr. 8, '50	91m	Apr. 8	254	A	B
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AY or AYC	Good
Cariboo Trail, The (color)	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug., '50	81m	July 8	373	AYC	Very Good
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	Excellent
Challenge to Lassie (color) (10)	MGM	Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	Good
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	Very Good
Chicago Deadline (4905)*	Para.	Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2
Chinatown at Midnight (218)	Col.	Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC or AY	Good
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	74m	Dec. 17	121	AYC	Excellent
City Lights	UA	Charles Chaplin-Harry Myers (reissue)	Sept., '50	85m	May 13	295		A-2
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269	AYC	Good
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10	330		Fair
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	Good
Come Share My Love	RKO	Fred MacMurray-Irene Dunne	Aug. 19, '50	98m				
Congolaize	ELC	Documentary-Natives	Apr. 17, '50	68m	May 13	294		B
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2
Convicted	Col.	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	B
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	July 30, '50	77m	Aug. 12	434		Good
Copper Canyon (color) (11455)	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AYC	Excellent
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		A-1
Cowboy and the Prizefighter (color) (956)	ELC	Jim Bannon-Don Kay Reynolds	Dec., '49	59m	Jan. 14	154	AYC	Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295	AYC	Average
Crooked River (4926)	Lippert	James Ellison-Russell Hayden	May 5, '50	55m	May 20	(S) 305		
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A2
Cry Murder	ELC	Carole Mathews-Jack Lord	Jan., '50	63m	Feb. 11	189		A-2
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	88m	Jan. 28	169	A	B
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B
Dancing in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2
Dancing Years (Brit.)	Mono.	Dennis Price-Gisele Preville	Aug., '50	98m	Aug. 19	442		Good
Dangerous Profession, A (014)	RKO	Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2
Dark City (504)	Para.	Charlton Heston-Lizbeth Scott	Oct., '50	98m	Aug. 12	433		Good
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	Excellent
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	Good
Davy Crockett, Indian Scout	UA	George Montgomery-Ellen Drew	Jan. 6, '50	71m	Jan. 14	153	AYC	Good
Daybreak (Brit.)	Univ.	Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398		Good
Desert Hawk (color)	Univ.	Yvonne de Carlo-Richard Greene	Aug., '50	77m	Aug. 12	434		Fair
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346		Good
Destination Moon (color)	ELC	John Archer-Warner Henderson	Aug., '50	92m	July 1	366	AYC	A-1
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B
Destination Tokyo (923)	WB	Cary Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278		A-1
Devil's Doorway (34)	MGM	Robert Taylor-Louis Calhern	Sept., '50	84m	May 6	287	AY	A-1
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AY or AYC	Excellent
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50	102m	July 29	406		A-1
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar. 25	238	AYC	Average

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EAGLE and the Hawk (4916) (color)	Para. John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B	Good
East Side, West Side (14)	MGM James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B	Good
Edge of Doom	RKO Dana Andrews-Farley Granger	Sept. 30, '50	99m	Aug. 5	413	A	A-2	Excellent
Ellen	UA Robert Young-Betsy Drake	July 7, '50	91m	June 3	(S)322	A	A-2	
Everybody Does It (926)	20th-Fox Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2	Excellent
Everybody's Dancin' (4922)	Lippert Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15	263	AY	A-2	Average
Eye Witness (Brit.)	ELC Robt. Montgomery-Leslie Banks	Aug., '50	104m	July 29	405			Very Good
FALLEN Idol, The (Brit.) (107)	SRO Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8	41	AY	B	Very Good
Fancy Pants (color) (5001)	Para. Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397			Excellent
Fast on the Draw (4929)	Lippert James Ellison-Russell Hayden	June 30, '50	55m	May 20	(S)305			
Father Is a Bachelor (232)	Col. William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2	Fair
Father Makes Good (4917)	Mono. Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331	AYC	A-2	Average
Father of the Bride (30)*	MGM Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1	Excellent
Faust and the Devil (Ital.)	Col. Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
Federal Agent at Large (4911)	Rep. Dorothy Patrick-Robert Rockwell	Mar. 12, '50	60m	Mar. 25	238	AYC	A-2	Good
Fence Riders (4846)	Mono. Whip Wilson-Andy Clyde	Jan. 29, '50	57m	May 20	303	AYC	A-1	Fair
Feudin' Rhythm (252)	Col. Eddy Arnold-Gloria Henry	Dec., '49	66m	Dec. 17	(S)123	AYC	A-1	
50 Years Before Your Eyes (931)	WB Documentary	July 29, '50	72m	June 24	353	AYC	A-1	Very Good
Fighting Man of the Plains (930) (color)	20th-Fox Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B	Good
Fighting Stallion, The (069)	ELC Bill Edwards-Doris Merrick	Mar., '50	62m	May 13	294		A-1	Fair
File on Thelma Jordan (See Thelma Jordan)								
Fireball, The	20th-Fox Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441			Good
Flame and the Arrow, The (color) (930)	WB Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2	Excellent
Flying Saucer, The	ELC Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154		A-1	Fair
Forbidden Jungle (070)	ELC Don Harvey-Forrest Taylor	Mar., '50	67m	May 13	294	AYC	A-2	Fair
For Them That Trespass	Mono. Richard Todd-Patricia Plunkett	July 6, '50	95m					
Fortunes of Captain Blood (233)	Col. Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY	A-1	Very Good
Four Days Leave	ELC Cornel Wilde-Josette Day	Feb. 6, '50	98m	Apr. 1	246		A-2	Fair
Francis (910)*	Univ. Donald O'Connor-Patricia Medina	Feb., '50	90m	Dec. 17	121	AYC	A-1	Excellent
Frisco Tornado	Rep. Allan "Rocky" Lane	Sept. 25, '50						
Frontier Outpost (263)	Col. Charles Starrett-Smilely Burnette	Dec. 29, '49	55m	Dec. 17	(S)123	AYC	A-1	
Furies, The (4926)	Para. Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B	Good
GAY Lady, The (Brit.) (013)	ELC Jean Kent-James Donald	Dec., '49	96m	Jan. 21	163		A-2	Fair
Girl from San Lorenzo, The	UA Duncan Renaldo-Leo Carrillo	Feb. 24, '50	59m	Mar. 11	222	AYC	A-1	Fair
Girls' School (213)	Col. Joyce Reynolds-Ross Ford	Feb. 9, '50	62m	Feb. 18	(S)199	AYC	A-1	
Glass Menagerie, The	WB Jane Wyman-Kirk Douglas	Sept. 30, '50		July 8	(S)374			
Glass Mountain, The (Brit.) (012)	ELC Valentina Cortese-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2	Good
God Is My Co-Pilot (924)	WB Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278		A-2	
Golden Gloves Story, The (023)	ELC James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1	Good
Golden Salamander, The (Brit.)	ELC Anouk-Trevor Howard	Aug., '50	97m	June 24	(S)358		A-1	
Golden Twenties, The (021)	RKO Documentary	Apr., '50	68m	Mar. 18	229	AYC	A-1	Excellent
Good Humor Man (237)	Col. Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1	Very Good
Good Time Girl (Brit.)	ELC Jean Kent-Dennis Price	May 11, '50	81m	May 27	315		B	Poor
Great Jewel Robber, The (929)	WB David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B	Good
Great Lover, The (4909)*	Para. Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC or AY	A-2	Very Good
Great Plane Robbery, The	UA Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC	A-1	Average
Great Rupert, The (019)	ELC Jimmy Durante-Terry Moore	Mar., '50	87m	Jan. 7	145	AYC	A-1	Very Good
Guilty Bystander	ELC Zachary Scott-Faye Emerson	Jan., '50	92m	Feb. 18	197		A-2	Good
Guilty of Treason (022)	ELC C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1	Very Good
Gun Crazy	UA John Dall-Peggy Cummins	Jan. 20, '50	87m	Nov. 5	74	A	B	Good
(formerly Deadly Is the Female)								
Gunfighter, The (015)*	20th-Fox Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunfire (4932)	Lippert Don Barry-Wally Vernon	July 21, '50	59m	July 22	397			Good
Gunmen of Abilene (4962)	Rep. Allan "Rocky" Lane-Eddy Waller	Feb. 6, '50	60m	Feb. 18	197	AYC	A-1	Good
Gunslingers (4941)	Mono. Whip Wilson-Andy Clyde	Apr. 9, '50	55m	May 20	(S)305	AYC	A-1	
HAMLET (Brit.) (Spcl.)*	U-I Laurence Olivier-Jean Simmons	Not Set	153m	July 3 Herald (17)		AY	A-2	
Happy Years, The (color) (32)	MGM Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1	Very Good
Harbor of Missing Men (4913)	Rep. Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278	AYC	A-1	Fair
Hasty Heart, The (913)	WB Ronald Reagan-Patricia Neal	Jan. 14, '50	102m	Dec. 10	113	AY	A-1	Excellent
Heiress, The (4924)*	Para. Olivia de Havilland-Montgomery Clift	Dec. 28, '49	120m	Sept. 10	9	A or AY	A-2	Superior
Her Wonderful Lie (Ital.)	Col. Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B	
He's a Cockeyed Wonder	Col. Mickey Rooney-Terry Moore	Dec., '50	86m	May 27	313			Good
High Lonesome (color) (044)	ELC John Barrymore, Jr., Chill Wills	Sept., '50	81m	Aug. 12	434		A-1	Good
Hi-Jacked (4920)	Lippert Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354			Fair
Hills of Oklahama (4952)	Rep. Rex Allen-Elizabeth Fraser	May 1, '50	67m	July 1	366	AYC	A-1	Good
Hoedown (251)	Col. Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	354	AYC	A-1	Good
Holiday Affair (013)	RKO Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	A-1	Very Good
Hollywood Varieties (4916)	Lippert Rob't. Alda-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146		B	Fair
Holy Year, 1950	20th-Fox Documentary	Aug., '50	42m	Aug. 5	414			Good
Hostile Country (4927)	Lippert James Ellison-Russell Hayden	Mar. 24, '50	60m	May 20	303		A-1	Very Good
House by the River (4912)	Rep. Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	A-2	Very Good
Humphrey Takes a Chance (4912)	Mono. Leon Errol-Joe Kirkwood, Jr.	June 4, '50	74m	June 24	(S)358	AYC	A-1	
ICHABOD and Mr. Toad (See Adventures of)								
If This Be Sin (Brit.)	UA Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
I Killed Geronimo	ELC Jack Ellison-Chief Thundercloud	Aug. 8, '50						
In a Lonely Place (242)	Col. Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2	Very Good
Indian Territory	Col. Gene Autry-Gail Davis	Sept., '50						
Inspector General, The (color) (912)	WB Danny Kaye-W. Slezak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	A-1	Very Good
Intruder in the Dust (9)	MGM David Brian-Claude Jarman, Jr.	Feb. 3, '50	87m	Oct. 15	49	AY	A-1	Very Good
Iroquois Trail	UA George Montgomery-Brenda Marshall	June 16, '50	85m	June 10	329	AYC	A-1	Very Good
I Shot Billy the Kid (493)	Lippert Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414			Fair
It's a Small World (030)	ELC Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	A-2	Good
I Was a Shoplifter (917)	Univ. Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2	Average
JACKIE Robinson Story, The (032)	ELC Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1	Very Good

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Jiggs and Maggie Out West (4909)	Mono.	Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237	AYC		Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	Sept. 2, '50	145m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka Meets Humphrey (4911)	Mono.	Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186	AYC	A-1	Good
Johnny Holiday	UA	William Bendix-Allen Martin, Jr.	Feb. 17, '50	92m	Dec. 17	122	AYC	A-1	Good
Johnny One-Eye	UA	Pat O'Brien-Wayne Morris	May 5, '50	78m	June 24	354	A	B	Good
Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Feb. '50	96m	Aug. 13	4713	AYC	B	Very Good
Jungle Stampede (4922)	Rep.	George Breakston-Yorke Coplen	July 29, '50	60m	Aug. 5	414			Good
KANGEROO Kid	ELC	Dorothy Malone-Veda Borg	Aug. 22, '50						
Key to the City (18)*	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178	A	B	Very Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Mar. '50	78m	Feb. 25	205	AY or AYC	A-2	Good
Killer Shark (4907)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278	AYC	A-2	
Killer That Stalked New York (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin		79m					
Kill or Be Killed (029)	ELC	Lawrence Tierney-George Coulouris	Apr. '50	68m	July 8	374	A	B	Fair
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	A-1	Very Good
Kind Hearts and Coronets (Brit.) (031)	Col.	Dennis Price-Valerie Hobson	Apr. '50	101m	May 6	285	A	B	Excellent
Kiss for Corliss, A	UA	Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B	Very Good
Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Peyton	Aug. 19, '50	102m	Aug. 5	413		B	Very Good
LADY Takes a Sailor, The (911)	WB	Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B	Very Good
Lady Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2	Fair
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2	Good
Lawless Code (4866)	Mono.	Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42	AYC	A-1	
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442			Good
Life of Her Own, A	MGM	Lana Turner-Ray Milland	Sept., '50	108m	Aug. 12	433			Good
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone (reissue) (east)	Mar., '50	111m	Mar. 25	238			
Lonely Heart Bandits	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50						
Lost Volcano, The (4905)	Mono.	Johnny Sheffield-Donald Woods	June 25, '50	76m	July 1	365	AYC		Very Good
Louisa	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1	Excellent
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	85m	Sept. 24	26	AYC	B	Fair
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	B	Very Good
Lucky Losers (4914)	Mono.	Leo Gorcey-Huntz Hall	May 14, '50	69m	June 24	(S)358	AYC	A-2	
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1	Very Good
Madeleine (Brit.)	Univ.	Ann Todd-Ivan Desny	Apr., '50	101m	Mar. 25	(S)238	A	B	
Madness of the Heart (Brit.)	Univ.	Margaret Lockwood-Paul Dupis	Aug., '50	91m			A	A-2	
Malaya (12)	MGM	Spencer Tracy-James Stewart	Jan. 6, '50	98m	Dec. 3	105	AYC or AY	A-2	Average
Man on the Eiffel Tower (color) (069)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	A-2	Very Good
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1	Good
Marshal of Helderada (4928)	Lippert	Jimmie Ellison-Russ Hayden	Apr. 21, '50	53m	June 24	(S)358			
Mary Ryan, Detective (214)	Col.	Marsha Hunt-John Litel	Jan. 5, '50	68m	Nov. 12	82	AYC or AY	A-2	Fair
Massacre Valley (4953)	Mono.	Johnny Mack Brown	Sept. 10, '50						
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2	Excellent
Military Academy (210)	Col.	Stanley Clements-Myron Walton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1	Fair
Milkman, The	(Univ.)	Donald O'Connor-Jimmy Durante	Sept., '50	90m	July 8	(S)374			
Miniver Story, The (Brit.) (38)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50						
Mister Eight-Eighty (024)	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50						
Modern Marriage, A (5003)	Mono.	R. Hadley-M. Field-R. Clarke	July 10, '50	66m	Apr. 8	254	AY	A-2	Average
Montana (color) (914)	WB	Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	145	AYC	A-1	Good
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2	Good
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		A-2	Good
Mr. Music (5007)	Para.	Bing Crosby-Ruth Hussey	Dec., '50		Aug. 5	(S)414			
Mr. Universe	ELC	Jack Carson-Janet Paige	Sept. 11, '50						
Mrs. FitzHerbert	Mono.	Leslie Banks-Margaret Scott	May 10, '50	103m					
Mrs. Mike	UA	Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2	Very Good
Mule Train (248)	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50	70m	Jan. 28	(S)170	AYC	A-1	
My Blue Heaven (color) (021)	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	June 24	(S)358	AY	B	
My Foolish Heart (052)*	RKO	Susan Hayward-Dana Andrews	Jan. 21, '50	99m	Oct. 22	58	A or AY	B	Excellent
My Friend Irma Goes West (4922)*	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	B	Good
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-John Pertwer	Apr. 16, '50	58m	Apr. 22	271	A		Fair
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2	Very Good
NANCY Goes to Rio (color) (19)*	MGM	A. Sothorn-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2	Excellent
Naughty Arlette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Sept. 15, '50	86m	June 24	(S)359			
Neveadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1	Good
Never Fear (020)	ELC	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B	Good
Next Voice You Hear, The	MGM	James Whitmore-Nancy Davis	Not Set	83m	June 10	329	AYC	A-1	Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	B	Very Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B	Good
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2	Excellent
No Way Out (025)	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B	Excellent
OLD Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m				A-2	
Oliver Twist (Brit.) (828)	ELC	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
Once a Thief	UA	June Havoc-Cesar Romero	July 7, '50	88m	July 1	365	A	A-2	Good
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	B	Good
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2	Average
On the Town (color) (111)*	MGM	Gene Kelly-F. Sinatra-Betty Garrett	Dec. 30, '49	98m	Dec. 10	113	AYC	A-2	Excellent
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	May 5, '50	74m	Apr. 29	278		A-1	Good
Our Very Own (151)	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	A-2	Very Good
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, '50	54m	May 13	295	AYC		Average
Outlaw, The (066)	RKO	Jack Buettel-Jane Russell	Jan. 7, '50	103m	Dec. 31	138		B	Poor
Outrage	RKO	Mala Powers-Tod Andrews	Aug. 12, '50	75m			A		
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2	Very Good
Outside the Wall (913)	Univ.	Richard Basehart-Marilyn Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2	Good
Over the Border (4952)	Mono.	Johnny Mack Brown-Myron Healey	Mar. 12, '50	58m	May 20	(S)305	AYC	A-1	
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B	Fair
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1	Fair
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	A	B	Excellent

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Paper Gallows	ELC	Dermott Walsh-Rona Anderson	Aug. 31, '50					
Passport to Pimlico (Brit.) (010)	ELC	Stanley Holloway-Betty Warren	Dec., '49	72m	Oct. 8	41	AYC	A-1 Good
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	AYC	A-1 Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B Fair
Perfect Woman, The (Brit.) (015)	ELC	Dennis Price-Valerie Hobson	Apr., '50	73m				
Petty Girl	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	442	AYC	Good
Pioneer Marshal (4971)	Rep.	Monte Hale-Paul Hurst	Dec. 24, '49	60m	Jan. 14	154	AYC	A-1 Good
Pirates of Capri, The	ELC	Louis Hayward-Binnie Barnes	Dec. 1, '49	94m	Dec. 10	113		A-2 Good
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	87m	Mar. 11	221	AY or AYC	A-2 Good
Port of New York (009)	ELC	Scott Brady-Richard Rober	Dec., '49	79m	Dec. 3	106	A or AY	A-2 Average
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2 Good
Prince of Foxes (929)*	20th-Fox	Tyrone Power-Orson Welles	Dec., '49	107m	Aug. 27	4729	AY or AYC	A-2 Excellent
Prison Warden (209)	Col.	Warner Baxter-Anna Lee	Dec. 8, '49	62m	Oct. 29	66	AY or AYC	A-2 Fair
Prisoners in Petticoats	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50					
Prowl Car	Col.	Mark Stevens-Edmond O'Brien	Sept., '50					
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 24, '50	79m	Mar. 4	213	A or AY	B Good
RADAR Secret Service (4917)	Lippert	John Howard-Adele Jergens	Jan. 28, '50	59m	Jan. 21	163		A-1 Fair
Range Land (4845)	Mono.	Whip Wilson-Andy Clyde	Dec. 25, '49	56m	Mar. 25	(S)238	AYC	A-1
Rapture	ELC	Glenn Langan-Elsy Albiin	Apr., '50	79m	Apr. 15	263		A-2 Fair
Red Desert (4914)	Lippert	Don Barry-Tom Neal	Dec. 17, '49	60m	Dec. 31	137		A-1 Good
Red, Hot and Blue (4906)	Para.	Betty Hutton-Victor Mature	Nov. 25, '49	84m	July 2	4666	AYC	A-2 Fair-Good
Red Shoes, The (Brit.) (color) (Spcl.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B Excellent
Redwood Forest Trail (4922)	Rep.	Rex Allen-Jane Darwell	Sept. 15, '50					
Reformer and the Redhead, The (25)*	MGM	Jane Allynson-Dick Powell	May 5, '50	90m	Aug. 5	(S)414	AYC	A-1 Good
Renegades of the Sage (261)	Col.	Charles Starrett-Smilely Burnette	Nov. 24, '49	56m	Nov. 12	(S)82	AYC	A-1
Return of Jesse James (490)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					
Return of the Frontiersman (color) (927)	WB	Gordon MacRae-Julie London	June 24, '50	74m	May 20	303	AYC	A-1 Good
Rider from Tucson (027)	RKO	Tim Holt-Richard Martin	June 7, '50	60m	June 17	347	AYC	A-2 Average
Riders in the Sky (250)	Col.	Gene Autry-Gloria Henry	Nov., '49	70m	Dec. 17	123	A or AY	A-1 Good
Riders of the Dusk (4844)	Mono.	Whip Wilson-Andy Clyde	Nov. 13, '49	57m	Sept. 10	(S)11	AYC	A-1
Riders of the Range (016)	RKO	Tim Holt-Jacqueline White	Feb. 11, '50	60m	Oct. 29	66	AYC	A-1 Good
Riding High (4917)*	Para.	Bing Crosby-Coleen Gray	Apr. 12, '50	112m	Jan. 14	153	AYC	B Good
Right Cross	MGM	Jane Allynson-Dick Powell	Oct., '50	90m	Aug. 19	441		A-1 Good
Rocketship XM (4904)	Lippert	Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287		A-1 Good
Rocking Horse Winner, The (Brit.)	Univ.	John Mills-Valerie Hobson	June, '50	91m	June 10	330	A or AY	A-2 Very Good
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18, '50	90m	May 6	286	AY	A-1 Good
Rocky Mountain	WB	Errol Flynn-Patricia Wymore	Sept. 30, '50					
Rogues of Sherwood Forest (color) (243)	Col.	John Derek-Diana Lynn	July, '50	80m	June 17	347	AYC	A-1 Good
Rugged O'Riordans, The (Australian) (907)	Univ.	Michael Pate-Wendy Gibb	Jan., '50	76m	Dec. 17	122	AYC	A-2 Very Good
Run for Your Money, A (Brit.)	Univ.	Donald Houston-Meredith Edwards	Mar., '50	83m	Apr. 1	246	AYC	A-1 Good
Rusty's Birthday (211)	Col.	John O'Malley-Wendy Gibb	Jan., '50	60m	Dec. 3	(S)106	AYC	A-1
SADDLE Tramp (color)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	July 15	(S)390	AYC	A-1
Salt Lake Raiders (4964)	Rep.	Allan "Rocky" Lane-Eddy Waller	May 1, '50	60m	May 27	314	AYC	A-1 Good
Salt to the Devil (Brit.) (017) (formerly Give Us This Day)	ELC	Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2 Good
Samson and Delilah (color)*	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2 Excellent
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Mar. 1, '50	109m	Dec. 17	121	AYC or AY	A-2 Excellent
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2
Sarumba (014)	ELC	Doris Dowling-Michael Whalen	Jan., '50	64m	Mar. 25	238	AYC	B Poor
Savage Horde, The (4917)	Rep.	William Elliott-Adrian Booth	May 22, '50	90m	July 8	373	AYC	A-1 Good
Second Face, The	ELC	Ella Raines-Bruce Bennett	Aug. 1, '50					
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	May 27, '50	86m	Apr. 29	277	A or AY	A-2 Very Good
711 Ocean Drive (244)	Col.	Edmond O'Brien-Joanne Dru	July, '50	102m	July 15	389	A or AY	A-2 Good
Shadow on the Wall (27)	MGM	Ann Sothern-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	A-2 Fair
Shakedown	Univ.	Howard Duff-Brian Donlevy	Sept., '50	81m	July 29	(S)406		
Showdown, The (4924)	Rep.	William Elliott-Marie Windsor	Aug. 15, '50	86m				
Sideshow (5008)	Mono.	Don McGuire-Tracey Roberts	June 18, '50	67m	June 17	347		A-1 Good
Side Street (23)	MGM	Farley Granger-Cathy O'Donnell	Apr. 14, '50	83m	Dec. 24	130	A	A-2 Good
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1 Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B Good
Silk Noose, The (Brit.) (4923)	Mono.	Carole Landis-Joseph Calleia	July 9, '50	72m	July 15	(S)390		
Silver Raiders (4943)	Mono.	Whip Wilson-Andy Clyde	Sept. 24, '50	55m				
Singing Guns (color) (4909)	Rep.	Vaughn Monroe-Ella Raines	Feb. 28, '50	91m	Mar. 18	229	AYC	A-2 Very Good
Six-Gun Mesa (4951)	Mono.	Johnny Mack Brown-Gail Davis	Apr. 30, '50	57m	Apr. 29	(S)278	AYC	A-1 Very Good
Skipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294	AY	A-2 Good
Snow Dog (4919)	Mono.	Kirby Grant-Eleana Verdugo	July 16, '50	62m	June 24	(S)358	AYC	A-1 Average
Sons of New Mexico (185)	Col.	Gene Autry-Gail Davis	Jan., '50	71m	Dec. 31	137	AYC	A-1 Very Good
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard (reissue) (West)	Mar., '50	126m	Jan. 28	170	A	A-2 Fair
South Sea Sinner (908)	Univ.	Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	AY	A-2 Fair
So Young, So Bad	UA	Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321		A-2 Good
Spring in Park Lane (Brit.) (008)	ELC	Anna Neagle-Michael Wilding	Nov., '49	91m	Sept. 24	25	A	A-2 Good
Spy Hunt (920)	Univ.	Howard Duff-Marta Toren	June, '50	75m	June 10	330	AYC	A-1 Good
Square Dance Jubilee (4903)	Lippert	Don Barry-Mary Beth Hughes	Nov. 11, '49	79m	Nov. 19	90	A	A-2 Very Good
Square Dance Katy (4922)	Mono.	Vera Vague-Phil Brito	Mar. 25, '50	76m	May 27	315	AYC	A-1 Very Good
Stage Fright (919)	WB	J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205	A	A-2 Excellent
Stars in My Crown (40)	MGM	Joel McCrea-Ellen Drew (trade)	May 11, '50	89m	Mar. 4	213		A-1 Good
State Penitentiary (202)	Col.	Warner Baxter-Onslow Stevens	June 8, '50	66m	May 27	314	A	A-2 Fair
State Secret (Brit.)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Dec., '50				A	A-2
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	AYC	A-1
Storm Over Wyoming (019)	RKO	Tim Holt-Richard Martin	Apr. 22, '50	60m	Feb. 11	186	AYC	A-1 Fair
Story of Molly X, The (902)	Univ.	Jane Havoc-John Russell	Nov., '49	82m	Nov. 12	81	AYC	A-1 Good
Story of Seabiscuit (color) (907)*	WB	S. Temple-B. Fitzgerald-L. McCallister	Nov. 12, '49	93m	Oct. 29	65	AY	A-2 Fair
Strange Bargain (010)	RKO	Martha Scott-Jeffrey Lynn	Nov. 5, '49	68m	Oct. 1	34		Good
Streets of Ghost Town	Col.	Charles Starrett-Smilely Burnette	Aug., '50	54m	Aug. 19	442		Good

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Stromboli (Ital.) (070)	RKO	Ingrid Bergman-Mario Vitale	Feb. 18, '50	81m	Feb. 25	206	A	B	Fair
Summer Stock (color)	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	109m	Aug. 12	434	A	A-1	Excellent
Sundowners, The (color) (018)	ELC	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	A-2	Average
Sunset Boulevard (4927)	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	AYC	A-2	Excellent
Sun Sets At Dawn, The (Brit.)	ELC	Walter Reed-Sally Parr	Aug. 29, '50	71m			A	A-2	
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC		Fair
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50	60m	Mar. 18	231	AYC	A-2	Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231	AYC	A-2	Good
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Mar. 11, '50	64m	Feb. 11	189	AYC	A-1	Average
Tea for Two (color) (001)	WB	Doris Day-Gordon MacRae	Sept., '50	98m	Aug. 19	441			Excellent
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	B	Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, '49	95m	Nov. 19	90	A	B	Fair
Texas Dynamo (266)	Col.	Charles Starrett-Smiley Burnette	June 1, '50	54m	June 10	331	AYC	A-1	
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11, '49	114m	Oct. 22	57	A or AY	B	Excellent
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	B	Good
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Jan. 6, '50	86m	Nov. 26	98	AYC	A-1	Good
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5, '49	95m	Sept. 24	25		A-2	Good
Third Man, The (Brit.)*	Selznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2	Excellent
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 17, '50	74m	June 10	330	A or AY	A-2	Good
Threat, The (015)	RKO	Virginia Grey-Michael O'Shea	Nov. 26, '49	66m	Oct. 29	65	A	A-2	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Apr., '50	106m	Feb. 11	185	A or AY	A-2	Excellent
Three Little Words (color) (36)	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1	Excellent
Three Secrets	WB	Eleanor Parker-Patricia Neal		98m					
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1	Very Good
Tight Little Island (Brit.) (905)	Univ.	Basil Radford-Catherine Lacey	Dec., '49	82m	Nov. 19	90	A or AY	A-2	Good
Timber Fury (066)	ELC	David Bruce-Laura Lee	June, '50	63m			AYC	A-1	
Toast of New Orleans (color)	MGM	Kathryn Grayson-Mario Lanza	Sept., '50						
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	B	Fair
Torch, The (025)	ELC	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	B	Fair
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24, '49	64m	Nov. 19	91		A-1	Average
Trail of the Rustlers (267)	Col.	Charles Starrett-Smiley Burnette	Feb. 2, '50	55m	Feb. 4	(S) 178	AYC	A-1	
Train to Tombstone	Lippert	Don Barry-Tom Neal	Aug., '50						
Traveling Saleswoman, The (226)	Col.	Joan Davis-Andy Devine	Jan. 5, '50	75m	Feb. 18	(S) 199	AY or AYC	A-2	
Treasure Island (color) (191)	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1	Very Good
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S) 390		A-2	
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1	Excellent
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22, '50	67m	Apr. 15	262	AYC	A-1	Good
Tyrant of the Sea (208)	Col.	Ron Randell-Rhys Williams	Apr. 6, '50	70m	May 20	(S) 305	AYC	A-1	
UNDER My Skin (008)	20th-Fox	John Garfield-Micheline Prelle	Mar., '50	86m	Mar. 11	221	A	A-2	Good
Undertow (904)	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	105	A or AY	A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B	Very Good
Union Station (5002)	Para.	William Holden-Nancy Olsen	Sept., '50	80m	July 15	390	A	A-2	Fair
Unmasked (4907)	Rep.	Barbra Fuller-Robert Rockwell	Jan. 30, '50	60m	Feb. 18	198	AYC		Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31, '50	60m	May 6	287	AYC	A-1	Fair
Vendetta	RKO	Faith Domergue-George Dolenz	Oct. 14, '50						
Vicious Years, The	ELC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2	Fair
Vigilante Hideout	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442		A-1	Good
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15, '50	115m	July 29	406		A-2	
WABASH Avenue (color) (010)*	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 8	254	A	B	Good
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22, '50	86m	Apr. 8	253	AYC	A-1	Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198		A-1	
Walk Softly, Stranger	RKO	Joseph Cotten-Valli	Sept. 16, '50						
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17, '50	65m	Mar. 25	237		A-2	Good
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	58m	May 27	314		A-1	Fair
West of Wyoming (4925)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 19, '50	57m	Mar. 11	(S) 223	AYC	A-1	
When Willie Comes Marching Home (003)*	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145	AYC	A-2	Excellent
When You're Smiling	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m					
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	Sept. 9, '50	84m	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2	Good
While the Sun Shines	Mono.	Ronald Howard-Cyril Maude	June 20, '50	82m	July 15	389	A	B	Good
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B	Very Good
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24, '50	98m	June 17	346	AYC	A-1	Very Good
Winchester '73 (color) (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	A-2	Very Good
Wind Is My Lover, The (Swed.)	ELC	Viveca Lindfors-Christopher Kent	June, '50	94m	July 29	(S) 406			
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	May, '50	97m	Mar. 11	222	AY or AYC	A-1	Fair
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2	Very Good
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B	Very Good
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2	Good
(formerly I Married a Communist)									
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbra Fuller	May 1, '50	60m	May 27	315	AYC		Average
YELLOW Cab Man, The (22)*	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206	AYC	A-1	Very Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5, '50	71m	Mar. 4	214	AYC	A-1	Average
Young Man With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AY or AYC	A-2	Very Good

FEATURES LISTED BY COMPANIES—PAGE 421, AUG. 5, 1950
 SHORT SUBJECTS CHART APPEARS ON PAGES 431-432, AUG. 5, 1950

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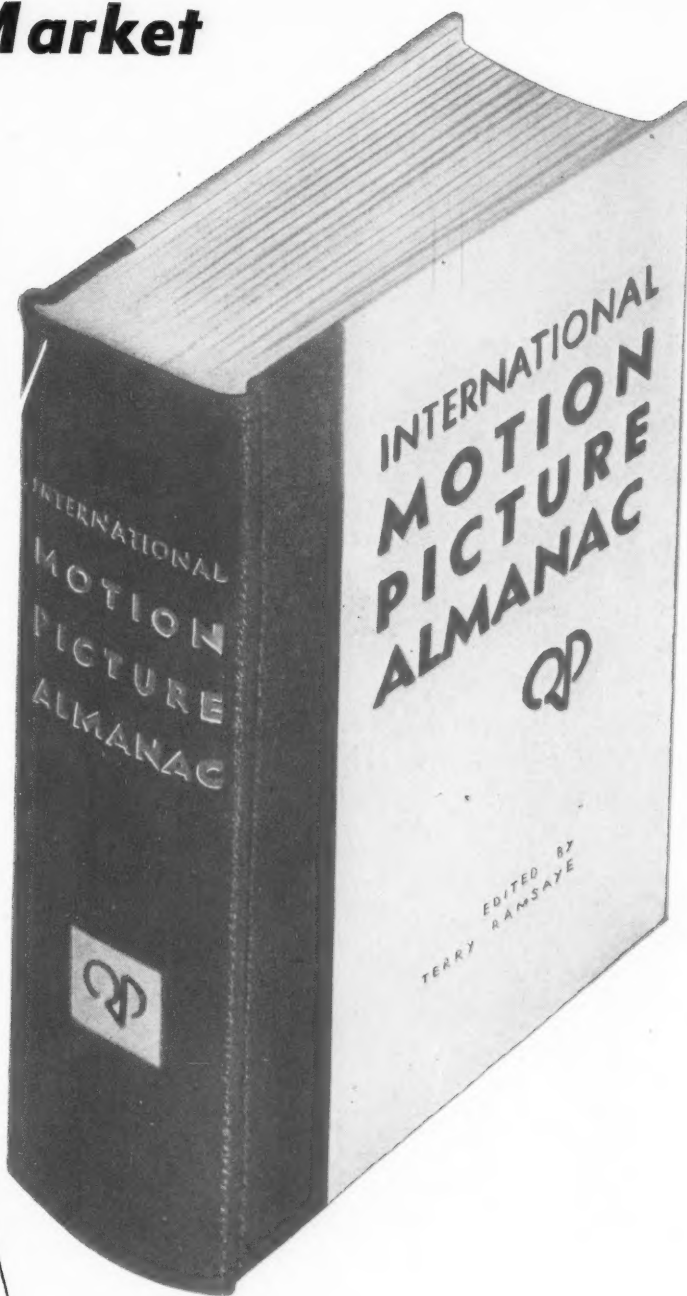
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MAYO FILM. Bms. Mitre 1956, Buenos Aires.

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MINITO, Calles 858, Buenos Aires. Screens.

Aires, Sio Carboni.

PHILIPS ARGENTINA, S. A., Vedia y Av. For-

est, Buenos Aires. Philips projection and sound

equipment. Innes, Indenters, screens, etc.

RCA 1961, Buenos Aires. Theatre & sound Mitre

equipment. Rex projection equipment.

RADIO MAN S. R. L. Rivadavia 1982, Buenos

Aires. Rex recording equipment, carboni. Gar-

REALTOR, Dolores 448, Buenos Aires. Realton

sound equipment. Super Rex sound equipment.

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